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# MOTION PICTURE.

THE QUALITY MAGAZINE OF THE SCREEN

AUGUST

MAGAZINE

25 CTS



Bebe Daniels

HALLOWEEN

IS WOMAN'S LOVE GREATER THAN MAN'S?

Read what Norma Talmadge and  
Frank Mayo say on this subject

3983





# My wife asked me to do this

*Now I offer you a new delight  
—an olive oil shampoo*

By V. K. CASSADY, B. S., M. S., Chief Chemist



My wife told me she wished someone would invent a shampoo that would not leave hair dry and brittle. She said all women wanted it. And asked me to try my hand—I am chief chemist at Palmolive.

Now I have one—Olive Oil as advised by world authorities on hair beauty.

I should esteem it a favor for you to test it. And then to give me your opinion.

## *A more gentle way*

I found that most shampoos were too harsh; that while they cleaned they took the life and lustre from the hair. Scores of women told me this. And,



too, famous specialists of the scalp. So I set out to perfect a thorough cleanser, yet one mild and gentle, which would leave that dainty sheen which adds so to one's charm.

## *A scientific creation*

Thousands of women, many famous beauties, have written me already. They say results are a revelation.

Your hair clean.

The scalp tingling—dandruff-free and healthy.

Yet—gleamingly, gloriously alive, immediately after a shampoo!

I think you will thank me for offering this scientific way to you.



# PALMOLIVE SHAMPOO



# Motion Picture Magazine

*The Quality Magazine of the Screen*

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## For Next Month

### The Story of Human Hearts . . .

In her friendship for many of the stars of the motion picture screen, Adele Whitely Fletcher has heard of many kind, generous things they have done. Human things . . . stopping along their busy ways to give a day to making some little, obscure soul happy. Things which newspaper and magazine reporters never know. To give money when you have money in abundance is no great gift. But to give of yourself when your days are crowded affairs is the greatest charity of all.

Be sure to read Human Hearts. It promises to be one of the most sympathetic stories ever published.

\* \* \*

### Confessions—

To give advice is simple and is done by all. But to accept advice graciously and then ignore it still graciously is the test. Read what Harry Carr humorously confesses about the graciousness of the stars when he has had advice to give. The Carr ego has not been so wounded that he has failed to see the lovely humor of the situation. "Confessions of a Yes Man" will delight you.

\* \* \*

### Mary Has Pinned Up Her Curls . . .

And her skirts have come down. "The Street Singer" is the occasion. It finds Miss Pickford as a Spanish dancer under the workmanlike direction of Ernst Lubitsche. The scenes which we will publish from this future production are rich in a rare beauty and an unusual interest.

**The September Motion Picture Magazine Is Worth Reserving At Your Newsdealers**



# COMING!

3 months of great

# Paramount

FOR many months Paramount's famous stars, directors, players, dramatists, photographers and screen technicians have been working to give you a giant program of thrilling photoplays for the season of 1923-24.

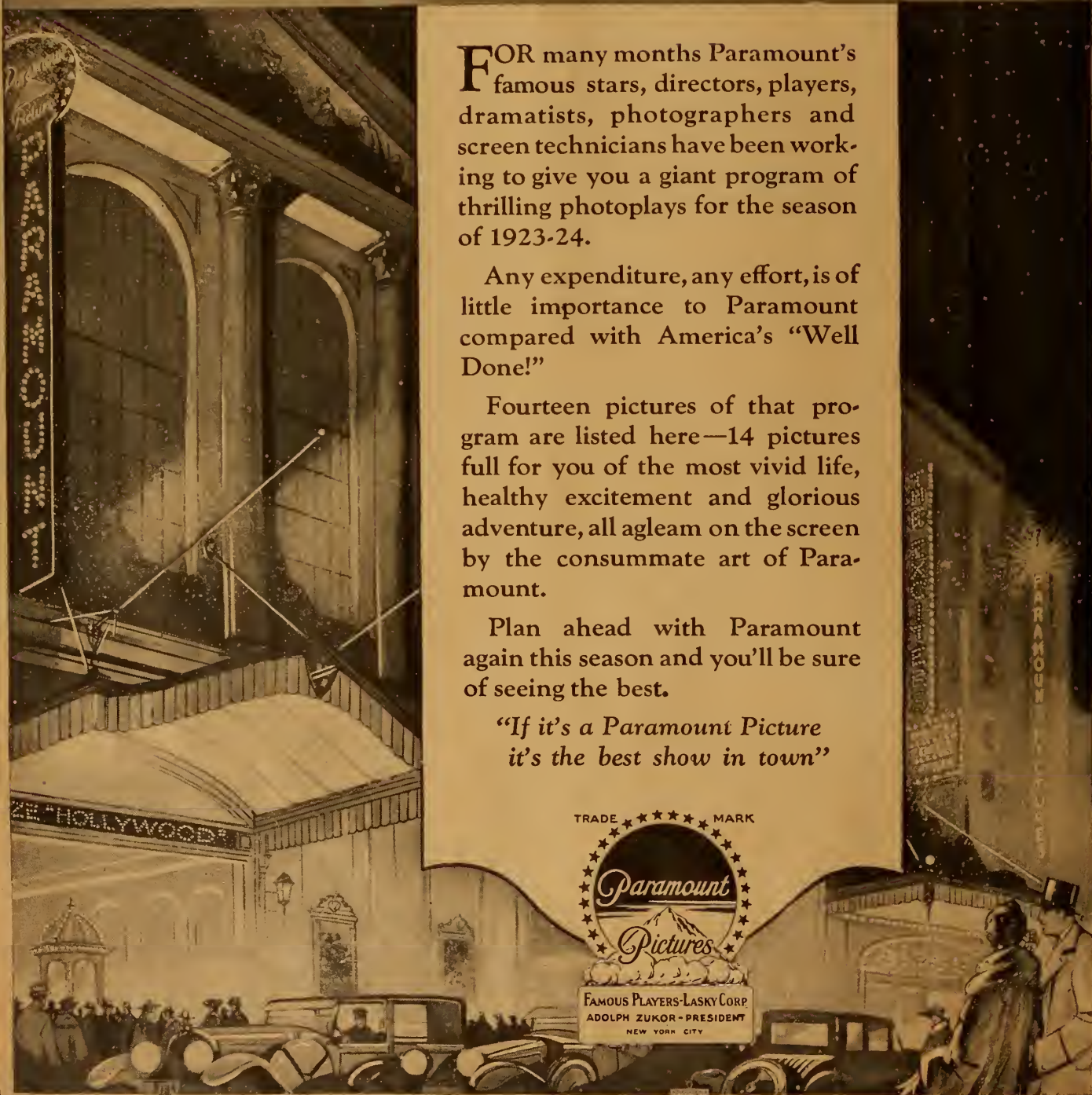
Any expenditure, any effort, is of little importance to Paramount compared with America's "Well Done!"

Fourteen pictures of that program are listed here—14 pictures full for you of the most vivid life, healthy excitement and glorious adventure, all agleam on the screen by the consummate art of Paramount.

Plan ahead with Paramount again this season and you'll be sure of seeing the best.

*"If it's a Paramount Picture  
it's the best show in town"*

TRADE MARK





*Save the list  
& ask for the dates*

# Pictures

*The cream of America's screen entertainment is presented  
in 14 special Paramount Pictures for the patrons of the finest  
theatres everywhere*

A James Cruze Production  
**"THE COVERED WAGON"**  
Adapted by Jack Cunningham.  
Novel by Emerson Hough.

Kenma Corporation Presents  
**"THE PURPLE HIGHWAY"**  
With Madge Kennedy

Monte Blue, Pedro deCordoba, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

The Cosmopolitan Corporation Presents  
**"THE LOVE PIKER"**  
with ANITA STEWART

and an all-star cast including Wm. Norris, Robt. Frazer, Frederick Truesdell and Arthur Hoyt. By Frank R. Adams. Directed by E. Mason Hopper. Scenario by Francis Marion.

A William deMille Production  
**"THE MARRIAGE MAKER"**  
with Agnes Ayres and Jack Holt  
supported by Charles deRoche, Bobby Agnew, and Mary Astor. Screen play by Clara Beranger, from the play "The Faun" by Edward Knoblock.

A James Cruze Production  
**"HOLLYWOOD"**  
By Frank Condon. Adapted by Tom Geraghty. Twenty real stars, forty screen celebrities.

A Zane Grey Production  
**"TO THE LAST MAN"**  
With Richard Dix and Lois Wilson. Supported by Frank Campeau and Noah Beery. Directed by Victor Fleming. Adapted by Doris Schroeder.

An Allan Dwan Production  
**"LAWFUL LARCENY"**  
With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A Charles Maigne Production  
**"THE SILENT PARTNER"**  
with Leatrice Joy

Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

A George Fitzmaurice Production  
**POLA NEGRI in "The Cheat"**

With Jack Holt. Supported by Charles deRoche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

**GLORIA SWANSON in**  
A Sam Wood Production  
**"Bluebeard's Eighth Wife"**

Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

A George Melford Production  
**"SALOMY JANE"**

With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

A James Cruze Production  
of Harry Leon Wilson's novel  
**"RUGGLES OF RED GAP"**  
With a special cast. Adapted by Tom Geraghty.

An Allan Dwan Production  
**GLORIA SWANSON in "Zaza"**  
Play by Pierre Berton. Screen play by A. S. LeVinc.

**THOMAS MEIGHAN in**  
**"All Must Marry"**  
by George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.





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by our loving friends"



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Creston, Iowa.



J. Carter England, Jr., Danville, Ill.



June Pinter,  
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*We will be pleased to send you our book, "The Care and Feeding of Infants," also a Free Trial Bottle of Mellin's Food.*

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## What's In a Name? --- Enough!

A month or so ago we protested against people's coming to the motion picture when they were invested with nothing in the world which might recommend them but a name . . . a name golden in commercial value.

This month we focus our editorial spotlight upon other instances of a similar nature . . . the purchase of the motion picture rights of musical comedies, for example. Musical comedies are notably devoid of plot or of anything else with silent drama possibilities. They depend upon the pleasant refrain of their songs and the sprightliness of their chorus. But when one or two airs of a musical comedy are hummed, whistled and danced to by an entire nation, that musical comedy possesses a name to be reckoned with. "Irene" is the latest example of this, and what has happened. It has been purchased for filming. And before the story of "Irene" even resembles motion picture material, it will have to be elaborately garnished and embellished. The producers knew this. They are not stupid men. Quite the contrary. But the great glittering promise of names with commercial value blinds producers to those other things which promise great gifts to the motion picture drama.

All of which impresses us with the potentialities of the motion picture as an art and a profession and the reality of it as a business and a trade. Oil and water . . . art and commercialism!

# Motion Picture Magazine

(Trade-Mark Registered)

Founded by J. Stuart Blackton

AUGUST, 1923

Vol. XXVI

No. 1





"Some skins are especially susceptible to blackheads; they require a special method of cleansing."

## Blackheads are a Confession

Blackheads are a confession that your skin is not getting the care it needs.

Some skins are especially susceptible to blackheads. If your skin has a tendency to be large-pored or oily, or if it is very much exposed to dust and soft coal smoke—then you will find that blackheads have a tendency to form. You will have to use a special method of cleansing in order to overcome this trouble.

### *This treatment has benefited thousands*

Thousands of girls and women, by using this special treatment, have found that they can keep their skin absolutely free from blackheads—fresh and smooth and clear as a child's in this respect—

Every night before retiring, apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible rub your face for thirty seconds with a piece of ice. To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

Use this treatment persistently, and within even a week or ten days you will see a

decided improvement. In time this disfiguring trouble will vanish altogether.

### *Different types of skin need different care*

This is only one of the famous treatments given in the booklet, "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap. You will find a special treatment for each different type of skin in this booklet.

Get a cake of Woodbury's Facial Soap today, and begin, tonight, the right treatment for *your* skin. You will be surprised to see how easily you can overcome defects in your complexion—how your skin will gain, day by day, in clearness, softness, brilliancy.

The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for regular toilet use. A 25 cent cake of Woodbury's lasts a month or six weeks for regular use, including any of the special Woodbury treatments. Woodbury's also comes in convenient 3-cake boxes.

### *Three Woodbury skin preparations—guest-size—for 10 cents*

THE ANDREW JERGENS CO.  
1308 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing

A trial size cake of Woodbury's Facial Soap  
A sample tube of the new Woodbury's Facial Cream

A sample box of Woodbury's Facial Powder  
Together with the treatment booklet, "*A Skin You Love to Touch*."

If you live in Canada, address The Andrew Jergens Co., Limited, 1308 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name .....

Street .....

City..... State.....

Cut out this coupon and send it to us today



Photograph by Melbourne Spurr

# The Family Album

Once again, in memory of the passé family album, we present the family album of the cinema—this in answer to the many requests we have received asking for another gallery of family portraits—

Yes! Doesn't he look like his mother. But we always say little Billy Windsor is almost too good looking for a boy. Claire was a little beauty at his age too, with broad eyes and spun gold hair. . . .





Photograph by F. R. Diamond

Mabel and Hugo Ballin just would be photographed together. They'd have to be, because they are always together. And after being married over ten years, too. We know. It really isn't modern. Yes, that's right—the costume she wore as Becky Sharp in "Vanity Fair"



Photograph by Pach Brothers

No, you'd never doubt the relationship of Glenn and Mrs. Hunter. He gets his eager, questioning look from her. A fine boy, Glenn! No wonder his mother is so proud of him. Oh yes . . . yes indeed, he's devoted to her. Always has been





Photograph by W. F. Seely

This picture was taken when Joseph Talmadge Keaton was about a year old. The whole family worships him. See how unconcerned Natalie is trying to look over her motherhood. But Constance adores him and doesn't care who knows it. They do say tho that he isn't spoiled even if he is the only baby in the family





No, it isn't a studio picture of Mr. and Mrs. Robert Leonard. It was taken in their New York apartment—a charming place. Isn't Mae tiny beside him, tho! And the wifely devotion with which she looks up at him



Photograph by C. Heighton Monroe

It isn't often these days you see a mother and daughter so devoted and companionable as Alice and Mrs. Calhoun. That's quite true. But Mrs. Calhoun has never left Alice's side. When Alice sought the studios, her mother sought them too . . . huh, huh, they do look alike. Very much!





Photograph by Melbourne Spurr

You'd never have any doubt of the love which awaited Thomasina Mix when you looked at that picture, would you? Just see the way they look at her. We know you'd think no one else ever had a baby. Tom's devotion is enough to make old Tony feel slighted



Photograph by Donald Biddle Keyes

Yes, Ruth is growing to look more like her mother as she gets older. But you can see a look of Conrad Nagel in her cute little face, too. Her mother's nose and mouth. And her father's eyes and hair. A darling child





A youthful Darby and Joan, the Charlie Rays. Dont they look serious there. As tho the entire world rested upon their young shoulders. Yes, it was taken before the fireplace in their charming Beverly Hills home. An attractive picture. Oh, very!



We were interested the other day when a librarian wrote us that a screen version of any classic or novel immediately created a great demand for that particular work. She continued to say that since the motion picture producers had taken to filming the fine things which have come to us down thru the years, more discriminate reading had been done than ever before. And now Richard Walton Tully is bringing "Trilby" to the screen. It should be an interesting and artistic film-drama. And we here give due warning to book-sellers and librarians to feature Du Maurier's "Trilby" on their book-shelves



## In Anticipation of "Trilby"

André Lafayette was imported from France to play Trilby. Mr. Tully anticipated difficulty in securing anyone for this rôle but as soon as he saw Miss Lafayette he knew his problem was solved



Creighton Hale plays Little Billy—Arthur Edmund Carew plays Svengali—Wilfrid Lucas is The Laird—Philo McCullough is Taffy—and Gecko is impersonated by Francis McDonald



# Three Little Girls Who Came Back

By HARRY CARR

**W**E kissed them good-bye too soon, it seems. The truth is that the topping sensation of this season, on the screen, has been the work of a trio of girls who had been abandoned with a sigh by the talent as "thru."

They were Blanche Sweet, Dorothy Gish and Bessie Love.

With Blanche Sweet it was a case of an extraordinary personality that had to struggle to find itself.

With Dorothy Gish, it was a case of not being able to find stories to express her unique type of genius.

With Bessie Love it was a case of smothering a great emotional actress in sweet Pollyanna rôles. Imagine anyone who would have committed the artistic crime of putting the late Clara Norris out as a Pollyanna or of trying to make an emotional actor out of De Wolf Hopper. What they did with Bessie Love was worse than that.

Good average talent has a pretty good chance of being fitted into the right niche in a studio. Genius is likely to wander far and in bitter loneliness. Rarely does genius find a director with enough sympathetic imagination to guide it.

That's why Charlie Chaplin has to work alone.

That's why Blanche Sweet wrecked her health and floundered down to the edge of oblivion as an actress.

She is the most remarkable personality I have ever met in any studio.

If I believed in reincarnation, I would feel sure that in Blanche Sweet, old Eric the Red—the Viking—lived

again the same fierce unconquerable loyalties—the same burning spirit—the same unconquerable eagle heart and the same suggestion of mysticism.

And if you can imagine old Eric the Red bound in fetters and compelled to play tame rôles to suit the tastes of ladies' aid societies, you can get a hint of what was

the matter with Blanche Sweet.

She was fitted into the wrong place in life from the very beginning. She should have been the daughter of an Arctic explorer, born on an ice flow in the middle of a hurricane. Possibly owing to the baleful influence of the ice trust, she was born instead in a theatrical atmosphere. Her mother was a dancer.

Blanche told me that the first thing she remembers in her life was being taken to a theater to see her mother dancing. While she was still a baby, she went on in a child's part. I believe it was in "Blue Jeans." One of her early experiences was playing Little Eva in one of the "Uncle Tom's Cabin" shows that used to tour the hick circuits in a tent.

While a very young girl, she was dancing with Gertrude Hoffman. Griffith

wanted a girl to dance in one of his early Biograph pictures; Blanche Sweet answered the call—and straightway became a

movie actress. That was the day of the Gish girls, Mary Pickford and Mabel Normand.

Early in her career, Blanche (and Griffith) gave to the world a picture that still stands as a high-water mark for motion pictures; this was "Judith of Bethulia" which in many respects has remained thru the years without



Photograph by Clarence S. Bull

They tried to make of Bessie Love another Mary Pickford. She began sliding downward. Then Mickie Neilan caught an expression in her face which no one had ever dreamed of before. He cast her for a heavy emotional rôle in "The Eternal Three," and the result is sensational. In tragedy, little Bessie Love has found herself





Photograph by De Gaston

a rival. Blanche Sweet walked thru it like a magnificent blonde goddess.

Again in the "Escape" she scored one of the unforgettable triumphs of the screen.

Some time thereafter, she left the management of Griffith and fell into the hands of other directors.

Oddly enough this was the common experience of all three of these girls. They triumphed under Griffith and stepped down and out when they went to other directors.

All this talk that Griffith hypnotizes them is "bunk," of course. The truth is that he is an intensely sympathetic artist—a handler of thoroughbreds. He knows how to get the best out of sensitive high-strung people.

A race horse makes a poor milk wagon nag.

Blanche Sweet went to other studios and her soul struggle began. She fretted in the harness.

She had one of these strange complexes that come into the souls

As the street musician in "Hearts of the World," Dorothy Gish played the most brilliant piece of business that has been seen on the screen. After that for three years she was lost in mediocre comedies. But she has come into her own again as the English barmaid with Dick Barthelmess in "Fury"

of people in whom burn the fires of genius. I doubt if she knew herself what the matter was. But it was pretty awful for the poor boneheads who were trying to make pictures with her. She insulted everybody on the lot that she didn't like, including the newspaper critics who came to interview her. She had the producers wringing their hands most of the time.

There was a period in her life when she seemed to hate herself and everybody else. Her sensitive regal face wore an expression of tragic desperation. She used to ride around town in a high-powered car driven by the wildest chauffeur who ever burst into Hollywood. When her friends told her she would be killed, she said she

didn't care; she had no desire to live. It was a very sensitive soul struggling to find itself and beating at the bars.

With Griffith and particularly in "Judith of Bethulia," Blanche Sweet remained thru the years without a rival. Then came a period when it really seemed as tho this girl, whom Griffith pronounced the one great genius of the screen, was thru. But she has come back. And they say she gives something in "Tess of the D'Urbervilles" which hasn't been seen on the screen before

She grew sick and looked old and drawn. There was a time when it really seemed as tho this girl, whom Griffith pronounced the one great genius of the screen, was thru.

I saw Blanche the other  
(Continued on page 102)







Photograph by John Ellis

## In The Tall Forests

Posed by Pat O'Malley at Banff, Canada, during the filming of  
"The Master of Woman"



A private car may be the acme of luxury on tour, but it is far from ideal . . . especially when it takes you from the dense crowds of one one-night stand to the greater crowds of another one-night stand. However, brief interludes are permitted in New York in order that countless business details may be given the necessary attention. It is then that Mr. and Mrs. Valentino may enjoy their own home . . . for the first time, you might say, remembering the court's decree which made two apartments a necessity after only a few months of a honeymoon

Work to do . . . friendships . . . and love. . . . What greater gifts may be found within the rainbow's span? These are the things which color the Valentinos' days . . . the only black cloud looming on the horizon is the injunction which threatens to keep Valentino off the screen for over a year







## Mr. and Mrs.

(With Apologies to Briggs)

Exclusive Photographs by  
Russel E. Ball



At Home, Between Tours. . . . Mr. and Mrs. Valentino. . . .  
Nor is home a palatial dwelling wherein a corps of servants  
stand in the pomp of livery, a place of marble halls—rather, a  
large, comfortable apartment in the convenient, central 60's  
. . . . brightened by those things which make of four walls a  
home . . . soft lights, books, a wide hearth and great chairs  
and chintzes. . . .



Photograph by Kenneth Alexander

## The Question of Attraction

Try to understand men, says Seena Owen  
to Janet Reid

**S**EENA OWEN has developed. Now, this is not always the case. Beauty frequently retards development in other paths than those of pulchritude. But Seena has not been so retarded. Her recent work shows progress. It shows the truth. It may be that she has grown two years older, and wiser. It may be because she has had personal trouble. It may be because her little girl is growing up, and a little growing-up girl is a responsibility, as every woman knows. Whatever the reason, the interesting fact remains.

And speaking of her little girl, Seena says that she is a reproduction of herself. Feature for feature, characteristic for characteristic, and coloring for coloring.

I asked her if she would want her little girl to be on the screen when she grows up.

"I shan't put any obstacle in her way," Seena said, "if she really

and truly wants to be an actress—*when she grows up*. But neither shall I influence her, not even by the power of suggestion and association while she is little. It must come from her, from her inner, authentic self, when she is mature enough to make serious decisions.

"She has never been inside of a studio. She never will be if I can prevent it, while she is small. I want to keep her a baby for as long as I can. I want her to keep her illusions, her world of Make-Believe, her belief in fairies, her faith in Santa Claus. Children who frequent studios and theaters are not children very long. They acquire sophistication and lose *naïveté*. The dearest thing about a child is trustfulness and joy in *little things*."

From children we retrogressed to the moot subjects of men and matrimony, and I asked Seena if she would ever marry again. She gave me a swift and definite negative. She

(Continued on page 91)

Seena Owen believes "The way to win a man is by *understanding him*. Be more than an intelligent listener—be a responsive listener. And don't try to feign interest—*feel it!*"





### Dear Dick

"The Fighting Blade" is the next Barthelmess production. It finds Dick as a lad of England in the days of Oliver Cromwell



# Women's Work in Motion Pictures

By

FREDERICK VAN VRANKEN



Photograph by Freulich

The part June Mathis alone has played in the evolution of the cinema is sufficient to have given women a high and permanent rank in picture production. She is the Editorial Director of Goldwyn Pictures and the first woman ever to hold so responsible a post, which carries with it responsibility for the outlay of millions of dollars yearly. . . .

Intellectual activities were concentrated on the intricate problems of tatting and filet crochet.

For there is no longer any doubt that these fragile females have vanished—like Villon's *neiges d'antan*—irrevocably and forever. Only a haunting memory of them remains. And from their pallid ashes has risen, phoenix-like, a new woman—a new *genus* almost—who bears only a vague physiological resemblance to her sedentary sister of yore.

This modern female of the species, following the laws of biological differentiation and conformity, has perfectly adapted herself to present-day conditions; and in the process she has evolved a sturdy resistance to both physical and psychic shock. She neither trembles with

IT would be edifying for everyone to ponder long and thoughtfully on the disappearance of that whole vast army of humble, swooning, pining, legless ladies of yesteryear, whose chief joy lay in their darning-eggs and their gold-handled buttonhole scissors, and whose chief in-

joy when you give her a smile, nor does she weep when you give her a frown. As for blushing—well, try and make her! Furthermore, she has grown a pair of legs, and quite boldly displays other anatomical arcs, parabolas and hyperboles which the elegant and refined damsel of yesterday so assiduously hid from the roving masculine eye.

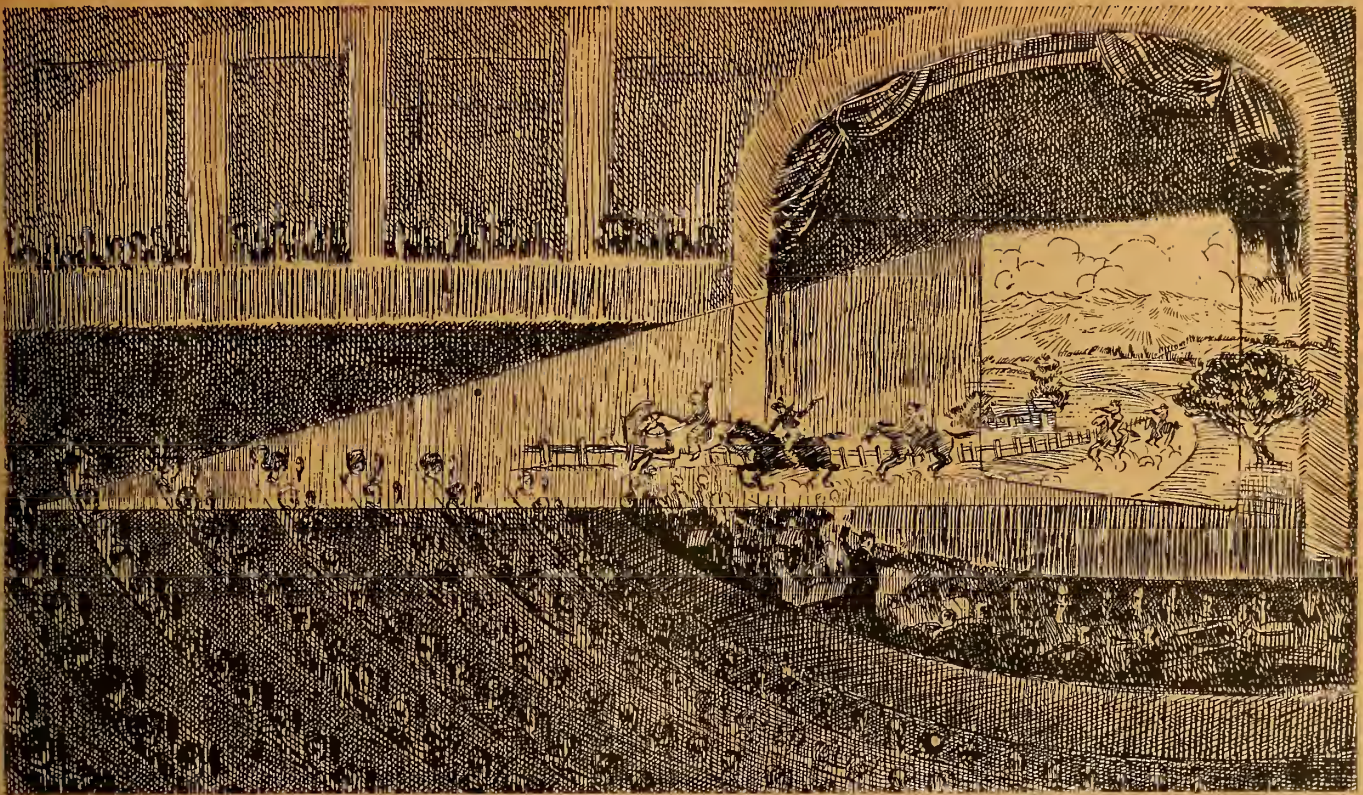
But—above all—she has developed an active, competent brain with a marked capacity for generating ideas. She has cultivated commercial talents; she has acquired creative ability; she has mastered various learned professions; and she has become self-supporting. In short, she has met man on an equal footing, and has taken her place among the foremost constructive workers of the world.

In a recent symposium of the twelve greatest living American women, selected by the National League of Women Voters, the occupations which were represented included politics, astrology, painting, literature, economics, anatomy, natural history, education, music and acting. And yet this list, tho full and varied, is very far from being complete. Many of the most important achievements of the modern woman are not even

Mary Pickford's actual achievement in pictures—barring her histrionic artistry and considering merely her organizational and directorial activities—would make many a Wall Street magnate's job seem trifling by comparison. Here Miss Pickford is seen examining some material which is to be used in the construction of one of her sets







# The New Motion Picture

*A Series of Searching Articles Showing  
the Constant Efforts of the Moving  
Picture to Re-Create Nature and  
Life as We Actually Experience It*

## I. THE TELEVIEW

By

HENRY ALBERT PHILLIPS

**O**F the many thrills that enlivened my boyhood days, one stands out with vivid distinctness. As I recall it now, not a little of the original "kick" comes back with the recollection. I cannot help recalling with a certain amount of wistfulness the ravishing odor of candle grease and drying Christmas tree greens. For it was very early Christmas morning. And I had come down to see what Santa had brought me and stood there shivering from the cold and mingled emotions, when my eye fell on a pasteboard box about a foot long. It looked mysterious. I removed the red ribbon with trembling fingers and a rapidly beating heart. Within was excelsior—only wonderful things were wrapped in excelsior! I was further ecstatically tantalized to find the object inclosed in tissue paper. Each of these barriers heightened my imagination to a quite alarming state, and enhanced the value of the gift out of its true proportions.

The wonderful present proved to be a stereopticon. It consisted of a wooden canopy shaped to fit the brow and shade the eyes. You held it to your face and looked thru two windows of slightly magnifying glass at pictures which were set in a sliding cross-piece and regulated according to your astigmatism, or lack of it. The peculiar part of it was, that there were *two* pictures side by side on the picture card; one being identical with the other. I remember feeling that

some mistake must have been made in the pictures they had sent me, likewise a sense of dreadful waste! If they had only put two *different* pictures on each card, I would have had twice as many! The pictures were photographs of noteworthy scenes the world over. There was the Brooklyn Bridge, I remember, with the low skyline of buildings in the background of New York of the eighties; there was a chamois standing on a mountain crag, with a breath-taking abyss beside him and other mountains in the background; and some hunters standing with their dogs in an open field, with a wood in the background. In other words, I remember, that there was always a *foreground* and a *background* in every picture, with distinct "air spaces" intervening between the two.

If for one moment, I had had any doubts of a possible commonplaceness in my stereopticon and its "views," they immediately vanished when I looked thru the little windows and saw every object standing out both as big and as *thick* as life! I could actually see *behind* each object! By this, I mean objects did not appear as objects usually do when drawn on a flat surface, like so many facsimile shadows, but they actually had body, length, breadth and thickness and were actually *separate* from other objects around them. Why, you could actually feel the nearness of the near objects and calculate the distance of those far away. It was as tho each object in the picture had been cut out and

One gets a real thrill when moving objects are set in motion, coming directly toward the spectator, as they are shown in the drawing above. They actually leap from the screen. The result is uncanny. One shrinks back for an instant to avoid what must prove a disastrous impact. The illusion is perfect



stood up separately and accurately in relative distance one from the other.

This magical toy has never yet ceased to thrill and delight me. It brought ordinary scenes *to life*, or at least it lacked one essential which seemed too audacious for me to conjecture even—motion! Add motion to our three-dimension picture and the magic would be complete—for, bear in mind, that objects were magnified to the normal dimensions in which they would be perceived by the naked eye, known as “life-size.”

Well, this magic picture—which seemed too blasphemous for my boyish mind to consider possible—has come into being, like so many other undreamed-of wonders, in this Age of Invention in which we are living open-mouthed. The Moving Picture Stereopticon is here! They call it—possibly for the same reason that a living apartment in a more or less high building is called a “Flat”—the Televue. That name has numbed thousands of potential patrons into a state of innocuous disinterestedness.

However, altho a name may give a thing a black eye, it can't hurt it if its character is good and sound. Call it even Televue and the virtue of the device will survive.

It is human nature and cupidity in the crowd that makes it shrink from novelties of progress—especially if they have to dip their hands into their pockets and contribute a few cents to support the idea at a critical moment; while this same crowd, propelled by the same human nature, will flock en masse to witness some act of decadence—such as fire, murder or suicide—admission free! At the recent showing of the Televue in one of New York's big theaters, the public showed considerable interest over it—only when they had read the publicity stuff about it they yawned and went to bed, instead of going to see it and catering to their better faculties. Several of the passholders in the seat behind me showed that rare good taste so often exhibited by passholders—and all other people who get good things for nothing—by sneering audibly during the performance and, on leaving, announcing in scornful tones that the whole show was rotten.

There is probably something to be said on both sides. Restricting ourselves to the Televue process of projection, I must acknowledge having witnessed a really marvelous exhibition. When we step aside from the invention proper and touch upon the judgment and skill of those responsible for the selection and production of “the first moving picture to be produced in three dimensions,” then I too must join those who remarked that there was surely something rotten in Televue's Denmark.

The picture-play was called “M-A-R-S.” From scenario to directing, and directing to acting, it was among the worst ten pictures I ever saw, and that is saying a great deal. To mention names in this instance is to call names. They have suffered enough.

But the point remains, that Televue suffered a great deal unjustifiedly. The critics went and their odoriferous opinion of the picture made them dub the whole performance as being one and the same piece of cheese. Honest, interested spectators came and had their sincere enthusiasm numbed by an hour and a half's boredom. Outside, were thousands upon thousands of credulous people who would have been willing to go to see Televue—and kill two movie birds with one stone as it were, by seeing this wonderful new process and a good picture at the same time—if the picture had been only as bad as the average. So their scientific end was excellent, but their artistic end was not. Because of this error—oh, so common!—in artistic judgment and execution, thousands of people may not see this wonderful new process so soon as they might otherwise have done so.

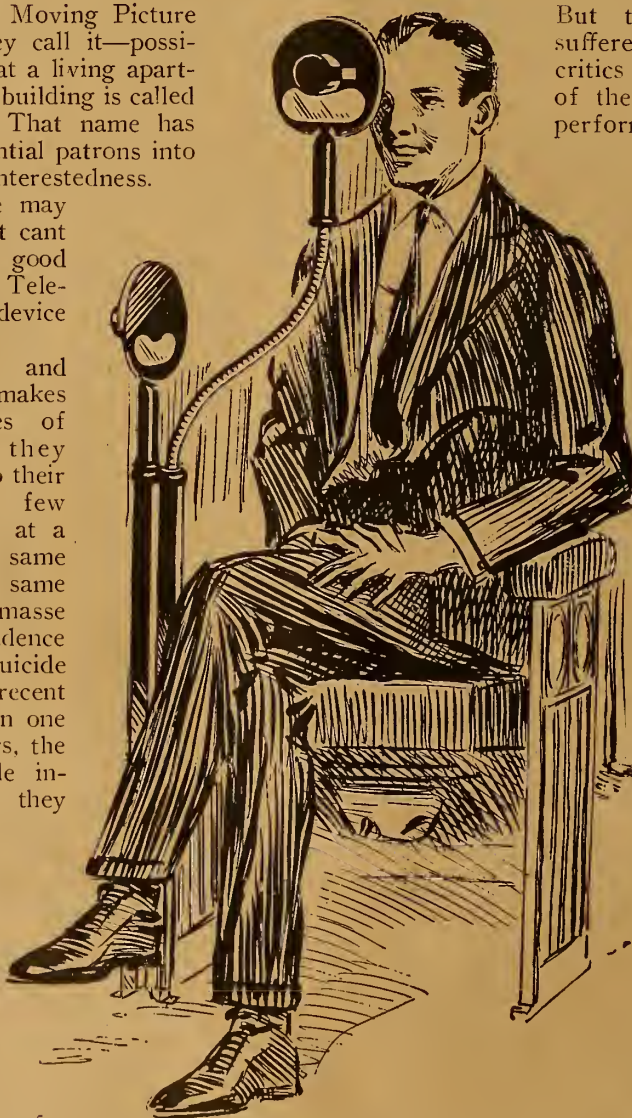
The reason for all this is simple. Televue picture making is costly from beginning to end. A special camera is necessary, a special method in the processes between exposure and projection, and, finally, in seeing the pictures on the screen it is necessary for each individual spectator to look thru what corresponds to our former stereopticon, which consists of two little windows within which passes a revolving shutter operated by a tiny motor. Here's the rub—both in the matter of enormous expense to the producer, and also in that of training the spectator to his comfort and savoir.

(Continued on

## The Best Is Yet To Come

*Today when people say that the motion picture is still in its infancy, the remark is greeted with sophisticated smiles and termed a bromide. But, bromide or no bromide, they speak truly if they use the word infancy as an expression of development. For the motion picture which we see on the screen today is only a nucleus of what the new motion picture will be.*

*So the MOTION PICTURE MAGAZINE plans to use a series of articles, of which this is the first, which will give some idea of what may be expected from the cinema in the early years to come.*



To see the Televue pictures on the screen it is necessary for each individual spectator to look thru what corresponds to our former stereopticon, which consists of two little windows within which passes a revolving shutter operated by a tiny motor



# Camera! Mr. Barrymore



Photograph by Arnold Genthe



John Barrymore, the toast of every débutante and every sub-deb in New York City, is coming again to the screen. Let there be rejoicing. For John Barrymore is greater than a matinée idol . . . he is one of the greatest of our living artists. Already he has given fine things to the screen. There was Sherlock Holmes as he is pictured on the left. And there was the unforgettable Dr. Jekyll and Mr. Hyde in which his dual rôle is held as one of the finest performances the screen has ever known. It is as the evil, sinister Hyde that he is seen above. At present he is vacationing in the Old World. But the late summer or early autumn will find him under the Kleig lights of the Warner Brothers studio, characterizing Beau Brummell. Camera! Mr. Barrymore. . . .



# Before We Knew Them



Even at an early age, Dick Barthelmess went in for character studies. No insipid, pretty pose for Dick. Rather a sailor-boy, and with a stout rope in his hands. . . . A prophecy perhaps of the later characterizations which were to bring him stardom. . . .

Richard Dix above—and in swaddling clothes. But, tiny atom of humanity that he seems, we have no doubt his mother dreamed of Richard Dix the man, of broad physique and his name one to be reckoned with. . . .



The years have not robbed Alec Francis of a resemblance to the boy he used to be . . . he looked essentially the same after eight summers as he looks now in the winter of life. . . .



Was there ever a sweeter child than Betty Compson? We stop to call attention to the big baby eyes and the chubby ringed hands. . . .



*Presenting some interesting pictures  
resurrected from old trunks  
and plush albums*



Hobart Bosworth, at five, also found life a serious affair. But then no matter what problems come in later years, nothing in the world can ever hope to be so serious as having your photograph taken as a boy of five. After all . . .



Judging by the above picture of Harold Lloyd, he might have grown up into a tragedian or a professor or something frightfully serious . . . certainly not one of the leading fun-makers of the civilized world. . . .



In the little town of Chadwick, New York, Louise Chadwick and her daughter, Helene, were of the town's elect. And now, grown to young womanhood, Helene has added further laurels to the family name

Natalie, Constance and Norma . . . of the House of Talmadge. And even in infancy, Constance's eyes gave promise of the Highway of Hearts she would walk. Little did anyone dream in those old days that this would be one of the first of thousands and thousands of photographs taken of these three little girls. . . .







We ask you to look at the little girl on the left . . . prim in her starched white frock, with her doll on her arm and spring flowers in her hand. Who would have dreamed that she would grow up to be one of the screen's exotic, silken creatures . . . Gloria Swanson. You never can tell!

Then, at the right, is Frank Mayo at the very mature age of eight years. Even then, Frank wore a Thespian air. Families do make a difference and the Mayo family was always of the theater



We thought perhaps there had been a mistake and that the little girl at the left was Dorothy Gish at two years old. But the caption sent with the picture was correct. It is Lillian. Lillian . . . with an impish twinkle in her eye and a mischievous tilt to the curly head resting on her plump hand. . . .



# Songs of the Shadows

## JUST AROUND THE CORNER

BY FAITH BALDWIN

JUST around the corner stands the picture house of dreams,

On rainy nights a golden light from out the wide door streams,  
And makes a little pool of gilt upon the wet, black street,  
And shines like laughter on our path to lure our tired feet.

Oh, enter in the house and mark how, when the lights are low,  
Your little dreams, your darling dreams, across the screen will go,  
They march across the screen for you, and for the Girl-Next-Door,  
And bring you back to gallant youth and tried, true love once more.

The silver screen's a magic thing, a thing of subtle wiles,  
It leads you to the Child-You-Were by roads of tears and smiles,

And for a little, lovely space you sit there and forget  
That in the world are rainy nights—and sorrow—and regret. . . .

## JACKIE COOGAN

BY W. J. HOLLIDAY

O Jackie, there are countless ways  
In which the world may hear of you;  
Each generation yields its praise

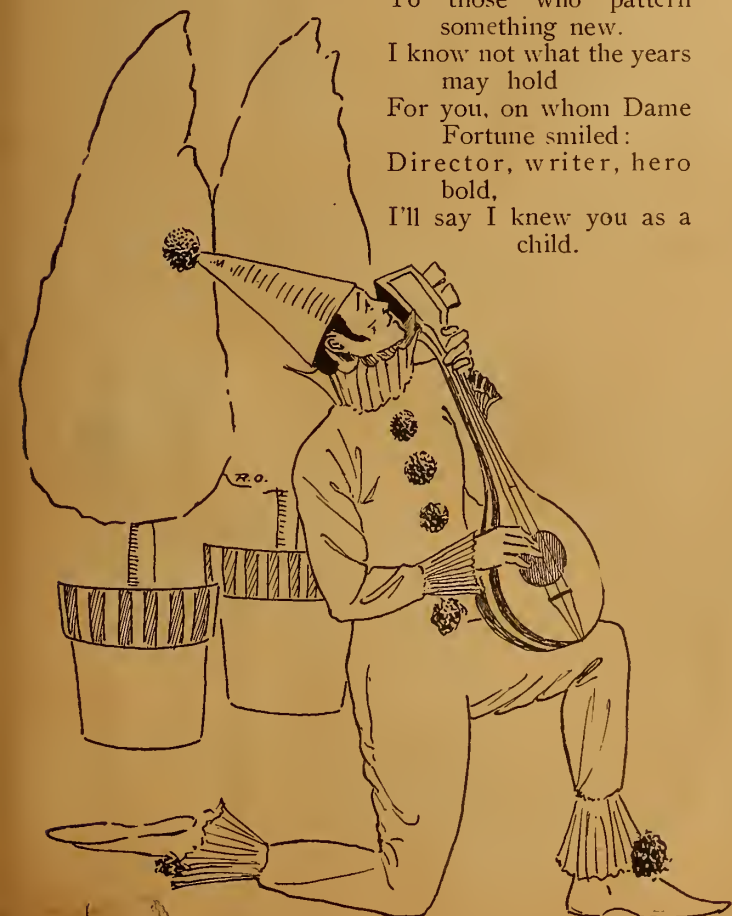
To those who pattern something new.

I know not what the years may hold

For you, on whom Dame Fortune smiled:

Director, writer, hero bold,

I'll say I knew you as a child.



## TO DOUGLAS FAIRBANKS IN ROBIN HOOD

BY GEORGE F. DELL

Of old we found this treasured heritage  
Inscribed alone upon the printed page;  
But now, O Robin, you have brought your men  
To swarm the glades of Sherwood once again.  
Thru all the quilted countryside they throng  
Avenging innocence, and righting wrong;  
Would you much mind it, Robin, if you knew  
That with your motley band we journey too?

For we, decreed by drabdest destiny  
To know the tedium of toil alone,  
Envision in your matchless pageantry  
A lovely beauty we have never known.  
Life's truth for beauty we would gladly trade  
If beauty could fulfil this promise made.

## THE STATIC SCREEN

BY GRETCHEN DICK

You conjure up in image fair  
Without the spoken word to hear  
You flash us joy or darkening care  
Sing silent songs in accents clear.  
Sans word of mouth in vital scene  
You paint life's color and romance  
And show upon the static screen  
The whirling world in charmed dance.

Resplendent youth you show us too—  
From cradle days to sweet old age  
From quaint old fashion to the new  
You reproduce life's vivid page.

You show us faithful days in June  
As backdrop when young lovers meet  
Above still water shines the moon  
Across the radiant silver sheet.

And then again the peaceful life  
With happiness beyond compare  
Sometimes there's battle's thundering strife,  
With warriors brave who do or dare.

Real hero men both tried and true,  
Dream women of a beauty rare  
Again our old time faith renew  
As you build castles in the air!

## CLIMAXES

BY CLARENCE E. FLYNN

We live thru drab, prosaic days  
That slowly come and go;  
(Continued on page 86)



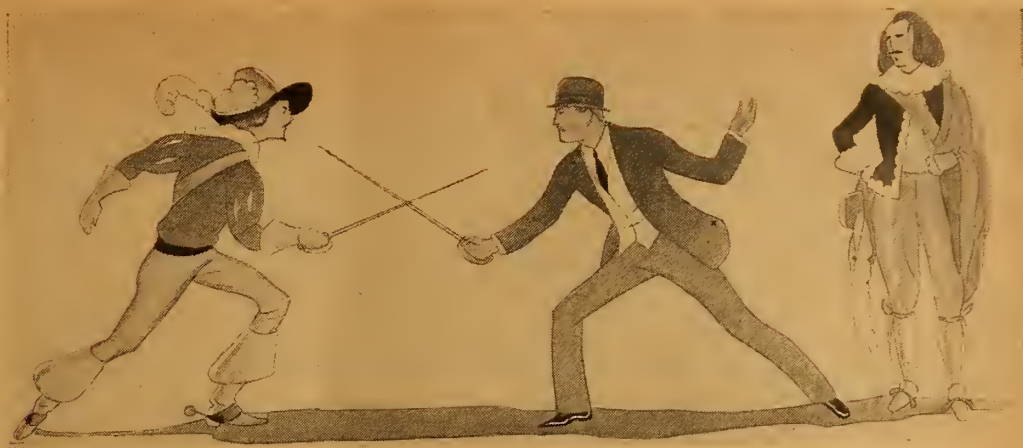


When you see "Under the Red Robe" on the screen, the scenes will have the color and atmosphere of France in the year 1630. But this is how one of the huge Urban settings looked to the MOTION PICTURE MAGAZINE artist from behind the cameras. Incidentally, the scenes were so large that they were filmed in one of the large armories instead of in the studios. . . . The men on the scaffolding are handling the huge "spots," while far below may be seen the director and cameraman watching two of the actors rehearse the next scene



# Behind The Cameras

With  
Eldon Kelley



Directors must know many things . . . all the things their actors know and, particularly, all the things their actors don't know. So the director of "Under the Red Robe" stops the cameras while he gives a few moments' instruction in fencing. . .



Between the scenes. Richelieu of France in the year 1630 may not have had a Japanese valet but the Richelieu of the Klieg lights in the year 1923 finds one a great comfort. Then at the right you see the camera batteries in action. While a fifteenth century guard looks wearily on, waiting to hear the director call: "You there. Get in there and fill in that space up stage left." And the cameras grind on and on and on. . .



Something has happened to the lights. And the guards of the King and the guards of the Cardinal cease warring furiously to join in friendship and song around an old prop piano. But the director's "Lights! Camera! Action!" will bring them to swords' points again. Oh! it's great to be in the movies





# Susie Takes A Chance

By

LUCIAN CARY

Illustrated by Douglas Ryan

## *What Has Gone Before*

*Susie Treadwell, an unusually beautiful girl earning fifteen dollars a week in a small town bookstore, decides to go to New York to seek success as she hopes to realize her ambition to act. She leaves behind her Clay Newton, artistic photographer, who has not the courage to break away from the bookstore. Susie arrives in New York with twenty-eight dollars, and after finding a place to live succeeds in securing a position as secretary to a delightful young playwright. For three weeks things run smoothly, then one day she goes to work and discovers Philip Garner has vanished without paying her. Susie tries to find a new position but fails to do so. Forced to give up her room she goes to sit on a bench in Bryant Park wondering what she will do next. Suddenly she realizes that she has been followed by a young man in a Rolls-Royce car. He approaches, presents his card and tells her that he might be able to give her an unusually good job. Susie is interested. It is because she resembles a certain movie actress who wishes to disappear for three months that Susie is asked to impersonate her during that time and receive one hundred dollars a week for doing it. Susie meets Magda Basarov, the actress, and, liking her, promises to do as they wish.*

## THE THIRD INSTALMENT

SUSIE went, the night after Magda Basarov sailed for Paris, to a dinner-party at Muriel Harcourt's. Magda had insisted.

"Muriel Harcourt knows everybody worth knowing in New York. I'm flattered that she should ask me. I only met her once. You must go for me—as me—and do me proud so that she will ask me again when I come back."

Susie had chosen a dress of black silk, a dress with a tight bodice and a full skirt, without the slightest addition of color. She wore no ornament, except a rope of curiously carved silver beads, very old. She was bound to be distinguished, to impress Muriel Harcourt.

The dinner was a small one, and Susie was by now so sure in her part that playing it among people who had not known Magda well gave her only a faint, zestful fear. But afterward other guests began to arrive. Susie found herself watching the doorway a little anxiously. What if some one who knew Magda Basarov intimately should come in? Susie told herself that she was silly to think of such a chance, or to fear it if it should occur. Magda had warned her that she knew very few people in New York and none of these were likely to be at Muriel Harcourt's. But Susie had a list of people whom she feared, a list she had learned by heart along with a memory picture of each member of the list, studied from photographs, and she could not help examining each new arrival to see if he or she corresponded with her mental image of any of the persons on the list. None of them did. Susie began consciously to relax.

Then with a little involuntary intake of breath, she found herself staring at a tall young man who stood in the doorway. Muriel Harcourt was talking to him as if he were an old friend of hers and one she was glad to see. Susie watched out of the corner of her eye for the moment when Muriel Harcourt should cease gossiping

with him and bring him round to introduce him. With an effort Susie sank back in her chair and achieved the calm pose of Magda Basarov. At last the moment came. She felt, rather than saw, Muriel Harcourt and the young man approach. She looked up at them. The young man was Philip Garner.

"How nice," he was saying, "to meet you, Miss Basarov."

Susie offered her hand. He hadn't the least notion that he was shaking hands with his former secretary. He was completely without suspicion. The knowledge steadied Susie. Besides, Muriel Harcourt was, Susie could see, already considering which of her guests did not know Philip Garner.

"May I come back?" he asked.

Susie smiled at him.

"Do," she said cordially.

She watched him as Muriel Harcourt took him round to introduce him to Christabel Parker, the comedienne. He wasn't the sort of man who would sail for England without notifying his secretary, or paying her salary. There had been some mistake—somebody had blundered, failed to carry out his orders, misunderstood. She would not hold him responsible until, or unless, she discovered he was responsible. That was the simple principle of the law: a man was innocent until proved guilty. But wasn't it incredible that he hadn't recognized her? Then Susie remembered her red hair. Of course he remembered her with red hair, too. And now her hair was black; it was the hair of Magda Basarov. And her clothes! Of course Mr. Garner had never seen her in evening dress—and Susie had a little thrill of gratitude to Magda Basarov for going away, and leaving her, Susie Treadwell, to wear her magnificent clothes.

And now Susie saw him working his way back to her. He smiled as he came nearer. Susie liked his smile.





With an effort, Susie sank back in her chair and achieved the calm pose of Magda Basarov. At last the moment came. She looked up as Muriel Harcourt and the young man approached. The man was Philip Garner





"Indeed," said Susie. Her fright had left her and she was beginning to enjoy the situation, especially the possibility of hearing exactly what he thought of Susie Treadwell. She could, she reflected wickedly, ask him questions. She would ask him questions.

"Yes," Philip Garner said, "she was. Of course her accent was not yours—she was a Middle-Western girl. And her hair was red—a quite beautiful red. You know that gorgeous red?"

"Of course," Susie said, and bit her lip until it hurt to remind herself that she mustn't laugh.

"It's most—most extraordinary."

"It must be," Susie observed. "Tho as I dont—as I haven't seen her—it is hard for me to realize the resemblance."

"I beg your pardon for insisting on it," Philip Garner said quickly. "Of course it isn't so interesting to you as it is to me."

"Oh, but it is," Susie cried. "And I should like to meet her—awfully."

"But that's just it," he said. "I dont know where to find her."

"Tell me about her," said Susie ingratiatingly.

Mr. Garner looked about him.

"Couldn't we go somewhere where we could talk without being interrupted? Muriel's

Susie had chosen a dress of black silk, a dress with a tight bodice and a full skirt without the slightest addition of color. She wore no ornament except a rope of curiously carved silver beads, very old. She was bound to be distinguished, to impress Muriel Harcourt

His smile was almost shy. "You know," he said, when he had found a chair and moved it over beside hers, "you gave me a shock tonight."

Susie looked at him inquiringly.

"I?" she said, with a little gesture, a gesture

exactly like the one with which Magda Basarov would have received such a remark.

He laughed.

"Yes," he said. "You reminded me in some subtle way of a girl I——" he hesitated, stammered, and then smiled at himself in the way he had, the way that Susie remembered so well. "I lost," he finished.

"Oh," said Susie. And then, to hide her confusion, she selected a cigaret from the silver box on the small stand beside her chair, and with a movement as deliberate as Magda Basarov's own, she lighted it and took a slow, deep puff. "There is," she thought to herself, "some use in smoking, after all."

"She was," Philip Garner continued, "an extraordinarily good-looking person. She—well, to be quite frank, she looked extraordinarily like you."

garden is pleasant and quiet."

He rose to his feet.

"Wont you?" he asked.

Susie nodded, and together they slipped out of one of the French windows that gave on the small formal garden at the back of the house. Mr. Garner found a seat where they could sit facing the drawing-room windows, themselves in the shadow. He lit a cigaret and settled himself comfortably.

"You see," he began, "I dictate most of my stuff direct on the typewriter. I'd just lost my secretary—the good ones are always leaving you to take a better job or to get married or something—and I decided to advertise for one. I wrote what I thought was a rather clever ad—one that would eliminate the sort of girl that is too stupid to do literary stuff and the sort of girl that you just dont want around—girls with literary ambitions and that sort. Well, I got the usual run all the same. All except this girl. I knew the moment she came into the room that I wanted her. I didn't care whether she made a good secretary or not—I wanted to know her. I'd have hired her if she'd never seen a typewriter and couldn't spell 'cat.' I fell for her at sight. And the funny part of it is—she was the best secretary I ever had in my life. Her name, by the way, was Susie Treadwell."



"Oh," said Susie, with a little gasp.

"What," Mr. Garner cried, "you don't know her?"

"Oh, no," Susie cried. "I was just exclaiming over the coincidence—you know, that a girl you chose because you happened to like her looks should prove a good secretary."

"It was more than her looks," said Mr. Garner. "She was a thoroughly nice girl—and just as keen and eager as they make 'em."

"A rough diamond," Susie suggested.

"Rough nothing," said Mr. Garner. "She wasn't sophisticated in the Broadway-Hollywood sense perhaps. But she knew how to wear her clothes and—well, she was just as nice as she could be."

Mr. Garner paused and puffed at his cigaret.

"Of course," he continued, "the truth is I fell in love with her—head over heels."

"Oh," said Susie.

"Of course," he went on, "she didn't suspect it or—well—anyway—you understand—I hadn't told her I loved her—I hadn't made love to her—not in the least. I suppose she knew I was happy to be with her. But she couldn't possibly have suspected how much I cared about her."

"But what happened?" Susie asked.

"An accident," he said. "A whole combination of accidents. Barlow was sending his man Caswell over to London to take a look at a piece by some new writer they were putting on over there. And at the last minute Caswell got ptomaine poisoning and couldn't go. Barlow begged me to take his place—he had a stateroom on the *Berengaria* for that afternoon—passports—everything. It couldn't wait, you see—somebody had to be there for the first night to nail the piece if it was a success. So I said I'd go. I had just an hour and a half to pack my luggage and get to the pier. My secretary had gone for the day—I'd let her off when Barlow called me over.

And come to find out, I hadn't her address or telephone number—I didn't know where she lived or anything about her except that she's just come on from a little town out West—in Indiana, I think. So I wrote her a note and a check for three weeks' salary and put them in an envelope and put the envelope on the mantel where she'd be sure to see it in the morning."

He paused moodily.

"Yes," said Susie.

"I got back this afternoon and my envelope was still sitting on the mantel—just where I'd left it."

"So she never got it?"

"No," said Mr. Garner explosively, "and what's more there wasn't a line from her—not a word. The janitor said she'd been there the morning after I left asking for me. But he didn't know who she was and so he didn't pay much attention to her, I suppose."

"But how did you expect her to get into your apartment?" Susie cried. She remembered again the vivid disappointment of that morning—how suddenly everything that she had banked on had gone out of her life.

"I thought of course the maid would be there as usual. But she—knowing I had sailed—just didn't show up. She says she did—she's a colored girl who comes in to get breakfast in the morning and do me up—you know—but of course she's lying."

Mr. Garner paused while he lit a fresh cigaret.

"I don't know why I'm telling you all this—except that I can't think about anything else. You see I've got to find that girl and I haven't the least notion how to go about it. It isn't as if I could call in the police!"

Susie considered. For one fleeting moment she was under the temptation to tell Mr. Garner how very little farther he need look for the girl he had lost. Only she wasn't free to tell him that she wasn't Magda Basarov but Susie Treadwell. And besides she liked the situation quite too well as it was.

Susie had a list of the people she feared to meet, a list she had learned by memory, together with a photograph of every member of the list. None of the people corresponded with her mental image of any person on the list. Susie began consciously to relax







Together they slipped out of one of the French windows that gave on the small formal garden at the back of the house. Mr. Garner found a seat where they could sit facing the drawing-room windows, themselves in the shadow

"Couldn't you put an advertisement in the personal columns?" she asked.

"I've thought of that," he said. "But I can't do that. You know how the newspapers watch their own personal ads for stories. Some reporter would notice this and first thing you know he'd have it all traced back to me. That would be most embarrassing for her. And perhaps for me."

"Of course it would make a perfectly good newspaper story," Susie said.

"I can just see the headlines," Mr. Garner said bitterly. "Young playwright loses perfect girl. Advertises to find red haired——"

"Siren," Susie interpolated.

"Yes," said Mr. Garner bitterly.

"Of course," Susie cried, "she's likely to call on you sometime—she knew you had sailed for England, or at least she knows it by now."

"But she undoubtedly thinks I skipped without paying her on purpose," Mr. Garner cried. "Don't you see: on Thursday we did several hours' work together. On Friday—or was it Saturday?—it doesn't matter about the day—anyway the next day she comes to work as usual and I'm gone—vamoosed—and haven't left her any word—I've run off without mentioning the little detail of the salary I owe her. If she were going to do anything about it she'd have turned it over to a lawyer before now."

Susie shook her head.

"I don't see anything to do but wait—unless you believe in telepathy."

"Of course you're right," he admitted. "There's nothing to do but wait and see what happens. Only I want to see her now."

Susie laughed.

"Of course you do," she said softly.

"And you know," said Mr. Garner with a sudden burst

of candor, "I've always laughed at love at first sight—all that sort of thing. And I don't really know that I'm in love with this girl—permanently. One reason I want to see her so much is just to find out if I am as much in love with her as I think I am."

Susie laughed out loud.

"What's funny about that?" Mr. Garner asked.

Susie reflected soberly.

"After all," she said, "I don't believe there's anything funny about your attitude except that you admit it so frankly. It's—it's a bit of anti-climax, tho, don't you think?"

"How so?"

"Why," Susie cried, "you've led me out here to tell me of the awful trick fate has played you—how you fell in love with the perfect girl and lost her. And then, when you've got my sympathies, you turn round and say: 'Of course I don't really know whether I cared anything about her or not.'"

"Of course I care about her," Mr. Garner cried. "I care more about her than any other girl I've ever known."

"Only——," she suggested wickedly.

"Only I don't know whether—whether it's the thing that every man waits for—or not."

"Of course," Susie said, "I understand perfectly—I was only trying to tease you a little."

"How could I know whether it was the real thing or not—I'd never even held her hand."

Susie shook her head with mock solemnity.

"Of course you couldn't—possibly," she said.

"Well," said Mr. Garner belligerently, "I couldn't."

"I agree with you perfectly," Susie said. "And now don't you think we'd better go back to the house?"

"No," said Mr. Garner, "I'd rather stay here."

Susie looked up. She could see the stars thru the

(Continued on page 96)



# That's Out

## Pertinent Paragraphs

By  
TAMAR LANE

### NOW WE HAVE STARS A LA CARTE

**T**HE brokers have their stock exchange, the business men their commercial ratings, the farmers their crop reports. Now the screen has a star-rating exchange of its own. It's in a popular restaurant in Hollywood—a unique place for such an institution. Here's how it works: The café has fancy sandwiches on its menu and each is named after some famous film star. For instance, Gloria Swanson sandwich sells for 40 cents, a little below par in price, her last pictures have not been so good; Pola Negri sandwich is



Foreign countries are not at all as they are pictured in the imagination of the average citizen, so it is better to build the country in the studio to suit his imagination rather than film it as it actually exists



Every underworld picture must have a cellar for the plottings of the crooks. There must be a candle stuck in a bottle and boxes strewn carelessly but artistically about. Also don't forget the only headgear worn by crooks is a cap which is always pulled down over the right eye

offered at 65 cents, a high rating and a little inflated in value, no doubt, few bids are noted at this price and the stock is expected to drop shortly, Mae Murray sandwich is selling heavily at 50 cents, par value. A lot of buyers are going short on the Valentino sandwich, quoted at 60 cents, probably because of his long absence from the screen. There is a big demand for Nita Naldi salad at 45 cents and a sharp rise is expected in this stock, while Mary Pickford salad just seems to hold its own at par. And so it goes. This hostelry is quite a rendezvous in Hollywood for both film fans and the players themselves and by simply g the daily

menu card and its fluctuations in prices along with the orders given by its patrons you have the best little barometer of star popularity I know of. In one item the management has been a shortsighted, however. They neglected to tie up the names of a certain few stars with a selection of cheese sandwiches.

### WHY NOT?

While the producers are so busy giving us historical films based on the lives of some individuals whom we never heard of and others whom we have heard of but don't give a button about, why doesn't someone make a picture of the life of one of the most dramatic and interesting characters that ever lived—Napoleon.

### IS THE PUBLIC ATTITUDE CHANGING?

Is the old style, handsome and flawless movie hero beginning to lose out in the favor of the theatergoers? If straws show which way the wind blows, then it looks that way. Public sentiment has expressed itself strangely in two big Los Angeles events during the past two weeks. At the opening of the new million-dollar Metropolitan theater in L. A. last month a score of screen stars were presented on the stage to the audience of 3,000 persons gathered. Among the stars introduced were Bryant Washburn, Herbert Rawlinson, Harold Lloyd, Jackie

Another moss-covered axiom of the silent drama has gone to smithereens. They insisted that once a player had left the screen for any definite period of time it would be impossible for him to regain his old-time popularity



TRISKEY





One of the most heart-rending scenes is where the poor heroine stands looking into the bakeshop window, starving for a crust of bread, while the sun beautifully lights up her fifty dollar head-dress as she presses her well-manicured fingers against the pane of glass

Coogan, Hobart Bosworth, Lew Cody, Douglas Maclean, Bull Montana, Antonio Moreno and many others.

Now which of these would you expect to be greeted with the greatest applause? The first guess would probably be Jackie Coogan. Wrong. The next guess would no doubt be Harold Lloyd. Wrong again. After Lloyd it would be merely a matter of guess work but the last one to be guessed would undoubtedly be Hobart Bosworth. Nevertheless the introduction of Bosworth brought forth an expression of approval from the Metropolitan audience which completely out-noised that given to any other star. Strange public symptom number one.

At the Wampas Frolic given in Hollywood this month another batch of stars was introduced to the public. Did Anita Stewart, Viola Dana, Guy Bates Post, Leatrice Joy, Lois Wilson, or any of the established favorites get the biggest reception from the gathering? They did not. The man who brought the house down even to the extent of cheers was Ernest Torrence. The demonstration given him was spontaneous and overwhelming.

In the name of public sentiment, what does this mean?

### It's Too Much

One of the saddest and most heart-rending scenes in the films is the one where the poor heroine stands looking into the bakeshop window, starving for want of a crust of bread, while the sun beautifully lights up her fifty dollar head-dress as she presses her well-manicured fingers against the pane of glass.



Production was delayed at one of the Hollywood studios last month when a beautiful cinema queen positively refused to travel into the desert to make some deserted island scenes unless the company took along a maid, a hair-dresser, a bathtub and a private chef

There are certain well-defined standards in connection with the making of films concerning the "underworld" which must be borne in mind at all times and never departed from in lieu of the fact that to do so would mean the displaying of a certain amount of originality, a thing greatly to be avoided if you wish to take out a directors' union card. Remember, for instance, that in an underworld picture every gang of crooks must have a cellar for their plottings. There is no way out of it. There must be a cellar or there can be no picture. In the cellar there must be a candle stuck in a bottle in the center of the room. For seating purposes the only articles allowed by code book are boxes strewn carelessly but artistically about the cellar. It is also a good idea to have a few empty bottles lying about to get over vicious atmosphere. As each new arrival knocks at the door, all members of the gang grab at their hip pockets and assume a menacing attitude, looking, however, toward the camera in-



Another fine play is bound to be mutilated in the filming namely, "Anna Christie." In the play Anna Christie is a hardened woman of the streets and the play is based upon this fact. On the screen she will have to be a pure and innocent girl. The censors will insist upon the whitewashing

stead of in the direction of the door, lest the facial expression fail to register fully with the unintelligent spectator who has only been watching the picture three reels and doesn't know what the scene is all about.

P. S. Dont forget that the only head-gear worn by crooks is a cap which is always pulled down over the right eye.

### BEST BET OF THE MONTH

Peggy O'Day:—Beautiful and blonde, a good actress. What more do you want? Even in the serial "The Fighting Skipper" her ability stands out and threatens to make Ruth Roland and Pearl White look to their laurels. Here's a chance for some producer.

(Cont'd on page 87)

TRISKEY



# Across the Silversheet

By  
ADELE WHITELY  
FLETCHER



There are episodes in "The White Rose" in the poignancy and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure. And Mae Marsh, returning to Griffith's guiding hand, gives a portrayal finer than anything she has done since trying her own wings

"The Isle of Lost Ships" is improbable and fantastic. It doesn't fret you with any problem but it entertains you. And it has the tang of deep salt waters and the vitality of adventure

**D.** W. GRIFFITH has certain ingredients with which he compounds his human productions. Girlhood tears . . . young men with shining ideals . . . a heroine finding her Gethsemane in her nameless baby . . . broad comedy . . . and a last minute race to the rescue of somebody or something.

"The White Rose" offers Mr. Griffith all of these things, excepting the last named. There is no harrowing race, rescue or escape. But all of the other things are there in abundance.

To consider it generally, it seems to us that Griffith had many pieces which put together should have made a beautiful and charming love story. Only somehow they got together wrong. Some pieces got in which should

never have been there. And the love story is consequently less beautiful and charming that it would otherwise have been, and too long both in unfolding and concluding. There are episodes here and episodes there in the poignancy and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure.

The story finds its stage along the bayous and in the manor houses of the old plantations of Louisiana. With this material, Griffith does all of the things he does so very well, making life charming to behold, a melody of magnolia blossoms, twilights and crooned negro lullabies.

Mae Marsh and Ivor Novello are the hero and heroine  
(Continued on page 100)





# Comment on Other Productions

BY THE STAFF

PRODIGAL DAUGHTERS—PARAMOUNT



"Prodigal Daughters" carries no originality of theme or characterization, and features Gloria Swanson's bizarre wardrobe . . . "Westbound Limited" is an obvious story, running true to form. But in it Johnny Harron steals the acting away from Ralph Lewis. . . . While "Fools and Riches" is just another motion picture

**Y**OU, who have an analytical turn of mind, will understand from the title that this picture smashes the conventions. Greenwich Village has been exposed so much on the screen that there is very little left to go after. It carries no originality of theme or characterization, but there is an assortment of brand-new incidents—which take in radio concerts, talks, and what-not. The moral is over-emphasized here and the tale is the ordinary movie conception of wild, jazz life—with Gloria Swanson's bizarre wardrobe coming in for a share of the attention. The picture presents such jazzy detail as parlor parties, petting parties, stolen kisses, colored bands, rolled stockings, abbreviated Poirrets—showing that six o'clock has struck in America in general and Greenwich Village in particular. Theodore Roberts is as colorful as usual, while Vera Reynold's personality is suitable for a flapper.

WESTBOUND LIMITED—FILM BOOKING OFFICES

Here is an eye-catching title which suggests a train thundering along thru the night and coming to an open bridge and either tumbling to its doom or being saved thru the timely intervention of the train despatcher's daughter. Whatever it may suggest to the passerby, he will catch the idea that it furnishes some suspense. Looking at it, however, we discover that it concerns an engineer who believes his wife is unfaithful to him because of the attentions of the president's adviser. A simple, obvious story, running true to form but not on schedule. Must you be told that the engineer's son marries the president's daughter? A trifle exciting here and there, but which for the most part of its journey



fails to make good time. It doesn't get you to your destination so quickly as you think you should arrive. The thrill? The impending crash of the expresses and the dashing horseback ride by the engineer's son to prevent the head-on collision. Johnny Harron steals the acting away from Ralph Lewis.

FOOLS AND RICHES—UNIVERSAL



A weak effort this—one which may be cataloged as just another motion picture. It is woven around the spendthrift son of a self-made father and it furnishes no new surprises on an old theme. Herbert Rawlinson is the son and he acts with that painful awkwardness which characterizes his work whenever he attempts to appear at ease. The pater dies and the youth eventually learns the value of a dollar. It is very much topsy-turvy and burdened with



# Discriminating Critiques Which Serve As A Guide To The Better Motion Pictures

episodic incident. The customary fight between men in evening clothes is given some play. Directors cannot get away from showing such scenes. Men don't usually fight when they are attired in stiff bosom shirts, *et al.* Kathryn Perry is ornamental as the girl.

## THE GIRL I LOVED—UNITED ARTISTS

The rustic setting and Charles Ray in his familiar homespun character. An episodic number this—founded upon Whitcomb Riley's poem. Howard Chandler Christy illustrated the original, Joseph De Grasse illustrated the adaptation. His settings are in harmony with the slight plot and the wardrobe of the characters. Ray hasn't done so well of late, principally because he wanted to be the *chef, maître d'hôtel*, and bus boy of his screen *menu*. He has turned over the reins to De Grasse who has done a capable work—with the result that the originator of rural rôles, relieved of nervous tension, appears more at ease. It's our opinion, however, that Ray has frolicked around the old barn and the haystacks too often. He's a pretty tall "feller" to go bare-footed.

"The Girl I Loved" releases a fragrant charm—an essence of clover and apple blossoms and new-mown hay. The barn-dance is its dominant scene. There is pathos in the young rustic's broken romance. But Charles Ray waxes emotional far beyond the demands of the rôle. He resorts to spasmodic shakes of his head and a tendency to bite his finger-nails. He would be a Warfield in rural disguise. The titles are printed in old English, and should be commended for their brevity and pointedness. Patsy Ruth Miller makes an appealing country lass.

## TRIFLING WITH HONOR—UNIVERSAL

A pretty good magazine story has been made into a pretty good picture here. Certainly the author strikes a novel note in a crook's redemption and his protagonist is recognizably real. Emerging from prison on parole he is re-arrested for assaulting a skinflint landlord, but escapes when sentenced. Then he bobs up some years later, a national figure in sportdom. He is idealized by the youth of the land for his prowess with a baseball bat—and the thought of this idealization is enough to keep him to the straight and narrow. A likely idea, don't you think? There is a play for suspense when the climax features him in the clutches of crooked gamblers who would frighten him into throwing a game because they have something on him. The picture is neatly woven together, is capably directed and acted by all members of the cast with a good show of feeling by Rockcliffe Fellows as the baseball



"The Girl I Loved" would have been a better picture if Charles Ray hadn't wanted to be the *chef, maître d'hôtel*, and bus boy. . . . "Trifling With Honor" is a pretty good magazine story made into a pretty good picture. In it Rockcliffe Fellows plays the baseball hero with a good show of feeling. . . . "The Ne'er Do Well" leaves Thomas Meighan up against it—it is often dull and its scenes are episodic. . . .







THE NE'ER-DO-WELL—  
PARAMOUNT

Old-fashioned in every respect is our indictment of this Paramount. The Rex Beach yarn was made several years ago and has served as a model for South American plots ever since. Perhaps the director deserves some credit for steering clear of the comic opera revolution, but leaving it out has placed Tom Meighan strictly up against it. He is shanghaied thru orders from his father and carried to Panama. But once on the isthmus, Tom is as idle as a Latin shop-keeper taking a siesta. He makes good of course and wins a sloe-eyed señorita as a bride. The picture is often dull and its scenes are episodic and there is nothing to sustain the interest except the backgrounds. Lila Lee is well cast as the pearl of Panama City.

Leroy Scott's novel makes a better magazine serial than a motion picture. In it Clara Kimball Young's gowns are more important than her acting. . . . When you see "Trailing African Wild Animals," the camera is forgotten and you are deep in the jungle. And you wonder if you'll come out alive. With these pictures the Martin Johnsons are performing a real service. . . . "The Soul of the Beast" is a picture you should mark as something worth seeing. It may be beyond the realm of probability but its novelty is a relief. Madge Bellamy is the star



CORDELIA THE MAGNIFICENT—  
METRO

Leroy Scott's novel is running serially in a fiction magazine, and it makes better reading via the printed page than in its screen adaptation. The story is long drawn out and extremely wordy. There is no sharply defined characterization and the plot doesn't seem to get anywhere. Merely a flash of society with a scheming woman or two introduced to hinder the open road to romance. Clara Kimball Young is Cordelia. Her gowns are more important than her acting. The trouble with this picture is its length and the director's flair for introducing burdensome detail. There are no interesting

sustaining moments.

TRAILING AFRICAN WILD ANIMALS—METRO

The wild animal pictures—the adventures in the jungle which have come along so rapidly of late, are surely distancing the photoplay in winning the patronage of the public. There's a reason for it, since no exposé is made of hackneyed triangles, antiquated romances, moth-eaten sacrifices and the other formulas which provide the backgrounds of our features. Life in the raw—life—ah, the preservation of it, the instinct to guard that life in the face of overwhelming danger has much more meaning—much more substance and depth than the recording of romance on Hollywood lots.

Mr. and Mrs. Martin Johnson never fail. Here they plunge into the recesses of the jungle, taking the spectator with them thru scenes which are as fascinating and inspiring as they are thrilling. Watch  
(Continued on page 106)





# The Editor Gossips

**D**OROTHY GISH loves to tell how the sailors coming to New York go immediately to the Central Park lake where they hire a boat and row the whole day long. Nightfall comes to find them warm and tired but sublimely confident that they have enjoyed their holiday to the very utmost.

We kept remembering Dorothy's story this last month when we numbered in a party which went to Sing Sing Prison to give a preview of the Norma Talmadge picture "Within the Law" for the prisoners. Talk about carrying coals to Newcastle! It seemed a curious selection—this story of crooks, prison bars and the brand they leave—as entertainment for the men in grey, serving time for mistakes great and mistakes small.

But, on the whole, the men weren't so sensitive as we had feared they might be. The very titles and story episodes which we had anticipated nervously seemed to be the very titles and episodes that occasioned the most mirth. . . . It was odd, the things they laughed at. They laughed when a demented woman trampled upon a flower growing within prison walls . . . at "retirement" describing a prison term . . . at Mary Turner who, having married young Gilder, taunted his father with: "You took away my name and gave me a number when you sent me up. Now I've got *your* name."

The prison laughter! It impressed and depressed us most. Somewhere we remember having read a poem about its hollow sound. It is that . . . and barren of any ripple of mirth; rather a sudden empty boom, then silence.

One of the prisoners confided to us that they didn't like Mary Pickford very much up there in that barred city of shuffling men. They prefer Gloria Swanson and Bebe Daniels. "They are jazzy," he said, "Mary Pickford, she has small town ways."

Lew Cody who plays Joe Garson in the story was a member of the party. He told some stories and talked in a light, humorous vein, winning the entire approbation of the twelve hundred and ninety men who attended the evening's entertainment.

We might also mention the fact that Lew Cody won our entire approval also. Not to mention that of Gladys Hall and Suzanne Brady. It was almost eleven o'clock when we left the prison and it had blown up cold. Also we had neglected to dine. The 'bus lumbered slowly along the roads skirting the moonlit Hudson. But we were too completely uncomfortable to appreciate the beauty of the evening. At Yonkers, Mr. Cody bundled the three of us out of the 'bus and into a beneficently passing taxi. It was then we thought a halo might well shine around his sleek head. And finally we reached Manhattan and Columbus Circle. By this time it was somewhere in the neighborhood of two-thirty. Mr. Cody now led us into Child's famous restaurant. It is here both the society and professional people go after the other restaurants have closed. We gratefully consumed golden wheat cakes and steaming cups of coffee.

As yet we have not faced the twenty or thirty other members of the party who remained with the 'bus. But we feel sure that Lew Cody saved our three worthless lives. Come to think of it, he is our favorite movie actor.

The other day we had tea with Glenn Hunter. He has really made us his debtor in a way. For once again we believe in dreams. And our belief had become frayed and dull. Certainly tho, the most dyed-in-the-wool skeptic would have to admit that Glenn Hunter dreamed true.

This afternoon we reached his apartment before he had returned. So we snooped a little. There was a baby grand . . . two or three really rare pieces of furniture . . . soft rugs . . . interesting books . . . and a valet discreetly in the background.

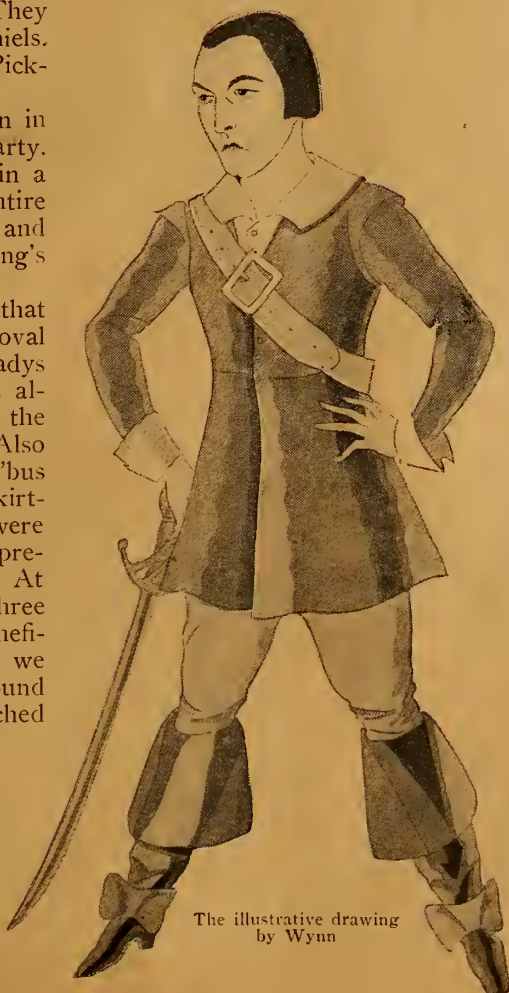
Then Glenn came in, whistling. On a leash he held a dog he had rescued from the stage alley of the theater the night before. He called him Merton.

After talking for a little while, we went to a charming place on Park Avenue for tea. Glenn told us of his new contract where he begins at two thousand a week or some other fabulous figure which increases as five years go by. He told us, too, of the house he has taken at Bayside, Long Island, for the summer. It is Norma Talmadge's house, by the way . . . this summer finding her in California. All of this he vouchsafed in reply to our probing questions. And there was something of awe shading his tone. It has all come to him so suddenly. . . .

We couldn't help remembering him as a friend of ours knew him not so many years ago in Highland Falls . . . a slim boy, writing poetry from his throne in the haystack while he dreamed dreams of fame in the Big City. In the city he knew the chill of the park benches night after night in just the same way other successful artists have known it before him. And see him now. . . .

Glenn says simply that it is actually hard not to be spoiled by success. With gold pieces jingling in your pocket it is a temptation to be the good fellow. And with people eager to spoil you, it takes a rare amount of character to refuse to be spoiled. But Glenn hopes as devoutly as do his friends that wealth and fame wont carry away his perspective in their tidal wave.

The Valentinos have been in New York for a few days this month. We lunched with Mrs. Valentino and  
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The illustrative drawing  
by Wynn

We met Dick Barthelmess the other day and he talked to us with his watch in his hand. Trains wait for no man and Dick was going to the Barthelmess summer home at Rye to get things into shape for the arrival of his family. . . . He is wearing his hair long for his work in "The Fighting Blade," a story of Cromwell's England. Needless to say, it looks curious worn that way with modern knickerbocker sport suits





Photograph by C. S. Warrington

A story with a background as rich in adventure and drama as any to be found in the Arabian Nights is to be the next Douglas Fairbanks' production . . . namely, "The Thief of Bagdad." The members of the cast will be chosen because they seem the counterparts of the characters pictured and described in such tales as "Ali Baba and the Forty Thieves," and "Sinbad the Sailor." So far Evelyn Brent, who is pictured above in the leading feminine rôle, is the only player whose name has been announced. And R. A. Walsh will be stationed behind the master megaphone



# Doug Focuses His Cameras On Old Bagdad

Doug promises enthusiastically that "The Thief of Bagdad" will be a more stupendous production than his "Robin Hood." Already ten acres of property have been purchased for the erection of the sets. One set in particular has a concrete base of one acre and a half about which will be erected the bazaars of Bagdad . . . the bazaars with their priceless silks and jewels and their rich spices. Great things are to be expected with Doug focusing his cameras on old Bagdad



Photographs by C. S. Warrington



As the Thief of Bagdad, Doug finds a rôle which brings joy to his heart. Judging by the accompanying pictures, he will invest it with an alive, vital action, not to mention a certain ferocity. After a long rest, he seems to be in unusual form, even for him. With what ease and grace he will scale the old walls and hurdle the bazaars. . . .





Photograph by Clarence S. Bull

# Is Woman's Love

*"The love of man for woman is a biologically different thing from the love of woman for man. And it has always been the gallant pose to assume that woman is capable of greatest love. But what evidence is there to support the assumption?"*

Says  
Frank Mayo

**W**HETHER men are considered to love more completely or more devotedly than women depends upon the definition considered for the word "love."

The love of man for woman is a biologically different thing from the love of woman for man.

Again, man's passion for the unwon woman is a different thing from his succeeding love for the subjugated one.

With women the converse is true.

Her first feelings of love have more affection than desire in them.

It is only after subjugation that the fires of passion for her mate burn her breasts.

Which period should we then compare in discussing this question?

Shall we contrast the man's and the woman's love during the anticipation and mystery of courtship? Then we can safely assert that the man's desire to love is greater than the woman's when both are moved by normal impulses.

Or shall we contrast the love feeling of man and woman as they first stroll hand in hand in the sacred groves of marriage? Then the question of whose feeling is deepest, most sincere, rests on individual reaction.

It is often the case that the woman's passionate love when kindled, flares higher than that of her lover and husband.

But we cannot say without qualification that man's love is greater than woman's in any of these circumstances.

Nor can we with accuracy make the statement that woman's love is the greater—altho that is the hypothesis of the bulk of sentimental writings.

The love personality of every man and of every woman is a delicate and a marvelous thing. There can be no two love natures exactly alike—neither of any two men nor of any two women.

To attempt to measure love and graduations of

love mechanically were only possible in a society composed of automaton.

Who in this wide world could exist if romance were thus stultified?

No, it is carrying science and efficiency too far to set measurements for love.

Degrees of love there are, but they are not susceptible to any standardizations used by the Government Bureau of Weights and Measures.

It has always been the gallant pose to assume that woman is capable of greatest love.

But what evidence is there to support the assumption? Just as many women are divorced as men.

Just as many men sacrifice careers to indulge the desires of their loved ones as women.

And as an example of loving devotion, how many men go to church to please their wives?

And how many wives, to please husbands?

If the wife and mother devotes her life to the nourishment and education of her children, does not the husband and father slave at his commercial task to enable his mate to do so?

Comparisons are dangerous things.

I would not dare to say that men love more devotedly and completely than women. Because I do not believe it is so.

But just as firmly do I deny that women love more devotedly and completely than men. I do not believe that is any more so than the other.

Standards of morality for men and for women are very similar in this day and age. Couples who are honest with each other believe in and practise a 50-50 code.

What is moral for one is moral for the other.

What is unsocial for one is unsocial for the other.

The mother undergoes the torture of childbirth. The father undergoes equal torture in seeing one he loves suffer.

The wife labors to make and keep a home.

The husband labors to make the home possible.

This question of who loves the most is one to avoid, rather than encourage.

Discussing it between lovers is the surest menace to continued love.

Moreover, the mere fact that it should be discussed is evidence that love has fled.

(Continued on page 99)



# Greater Than Man's

*"It may be true that women more often love but once—with all their hearts; and that men are apt to want to sip from more than one flower in the garden. But analyzed, does that prove anything? Man's love embraces forests, rivers and mountains; woman's love is a personal thing."*

Says  
Norma Talmadge

LORD BYRON once wrote:

"Man's love is of man's life a thing apart,  
'Tis Woman's whole existence."

Truly a poet's concept, unsubstantiated by the drama of every-day life. For, at the risk of being called a traitress to my sex, I dare affirm that men love as completely and deeply as women; and that Man has been maligned long enough.

Supporters of the Byron notion will say "Man's activities in the business world preclude his devoting sufficient attention to matters of affection."

But it is not true that women, off on a necessary tangent of house-cleaning, child-rearing, grocery-ordering, and the many minute exactions of the domestic life, are equally diverted from sustained attention to the divine passion?

One of the deplorable phases of the many fiction stories and scenarios that I read is the orthodox adherence to the musty literary tradition anent "the abused but faithful wife."

Modern life does not support this literary formula. Before me, as I write, are three newspaper clippings. One tells of a happy golden wedding anniversary; another of the lurid adventures of a pretty woman being sued for divorce by her husband on several grounds; another is the pathetic story of a woman who saved and scrimped during the early years of marriage to bring her husband, now a wealthy manufacturer, financial success—only to be cast off in middle age for a young and pretty girl.

It may be true that women more often love but once—with all their hearts; and that men are apt to want to sip from more than one flower in the garden.

But, carefully analyzed, does that prove anything? We merely find ourselves confronted with eternally disturbing questions that are unanswerable, such as "Does one love most who lavishes all on one other person or is the great lover the man who has known the hearts of many women?"

Havelock Ellis, the English psychologist and essayist, proffers the following formulas: One man becomes deeper psychically and broader mentally thru love affairs with numerous women. Another man, marrying a woman highly developed aesthetically and intellectually, develops his love nature and mind even further, because of the woman in this case being a thousand women in



Photograph by Melbourne Spurr

one—with as many sides to her personality as there are facets to a diamond. In this case, love is a matter of quality, the nuances of the superior woman imparting a subtler spiritual essence than a man might experience in the aggregate from a hundred banal love affairs.

Now, in another sense, women may love more deeply than men, but this love will not be lavished on a husband *per se*, but on the father or prospective father of her child or children. In these cases, a woman marries to fulfil the inner need of motherhood primarily, and to obtain a pal or sweetheart secondarily. As her sphere of life brings her closer to the problems and needs of her children, I think a woman comes to love them—in most cases—a bit more intensely and even more profoundly than does her husband.

I think, in most cases, that while women may love more intensely, men will love more completely; due, I think, to woman's enforced insularity, her limited world. Therefore, she will concentrate affection on her husband or child, while his affections gallop to distant horizons and in their flight gather up many objects. He is more apt to love and respect many qualities in other persons, to perceive that divinity is not monopolized by any one person; whereas the woman in love often finds, for many years, the rest of the world obliterated, her heart caught in one net.

Men, too, are more apt to love forests, rivers, mountains—to grow gradually more abstract and impersonal in their love natures. Woman's love is almost always a personal thing.

Altho I believe most human love to be unending, and am inclined to presage a certain ache for those who hope for too much. I am rather intrigued by George Ade's notion, "You never can tell," in the matter of measuring anyone's capacity for love. There are probably as many wives faithless at heart as there are untrue husbands—due to the pathetic fact that so many are mismated, so

(Continued on page 99)





# As You Will Find Them in "Scaramouche"

Photographs by Hoover, L. A.

Alice Terry and Ramon Navarro. Again they head Rex Ingram's cast—this time in "Scaramouche." And here we see them as they will appear in this romantic story. . . .

Alice Terry, under her husband's direction, has forged her way into the leading ranks of feminine stars. It was after refusing several other offers that she decided to remain in the Ingram productions, for the time being at any rate.

Then Ramon Navarro. In his last few pictures he has carved a name for himself on the screen's roll. Both the critics and the public have praise for him. We anticipate interesting portrayals from Mr. Navarro in the months to come







"May I," said Dr. Walters to his smiling young bride "present my adopted son to his new mother? Leonard, this is Frances"

# The Eternal Three

By

PETER ANDREWS

"MAY I," said Dr. Walters to his smiling young bride, "present my adopted son to his new mother? Leonard, this is Frances."

"Charmed—ah—mother," Leonard Foster replied. "What jolly rot! Why, you are younger than I am—"

"But wiser," laughed Dr. Walters. "I hope you two will be good friends, because I must get to work again and I'm afraid time will hang heavy on Frances' hands."

"But I want to help you in your work, dear," his wife answered, unintentionally rude.

Leonard Foster laughed. "The Pater wont let anyone help him—ever. Has to do everything himself. That's why he got into this bally mess and had to go away and rest for six months. Just shot himself to pieces catering to the notion that nobody could operate on the Jones' chauffeur or the Smith's maid or the town drunk but himself. Just made a slave of himself for the rabble. Why, a doctor in his position only needs to accept a few cases a year. That rich old buzzard Krishner alone, would pay him twenty thousand a year retainer's fee. He could make a fortune out of half a dozen rich people. But no, it was clinics here, charity there, the wash-woman's brat in the middle of the night, the plumber's wife the next minute—anyone the other doctors gave up, they sent for Dad. Nearly killed himself. I'll tell you, it doesn't pay. What did he ever get out of it? A breakdown—"

"And a bride," spoke up Frances, interrupting this long speech. "If Frank hadn't given out and gone up to

Mount Simmons, and I hadn't done the same thing—but not for any such heroic excuse as Frank had—why we never would have found each other."

Her husband smiled fondly at her. He did not bother to reply to Leonard's selfish inhumanity. He had heard it all before anyway and, besides, if you didn't understand a thing like Christian charity and love for fellow human beings in the first place, no amount of explaining would ever explain it. Leonard had disappointed him in many ways. He had adopted him in an impulsive moment of sympathy when he was a child, left alone by the tragic result of an accident which had deprived him of both father and mother. He had been a likable little chap and was even now a charming young man, gay, entertaining, debonair, but frivolous. Dr. Walters heartily wished he would settle down. He was still very young of course . . . much too fond of pretty faces . . . unfortunately fascinating to women . . . spent too much time thinking of ways to please them. . . . Still he *was* young. He'd be patient a little longer . . . and Leonard was soon dismissed from his mind and his thoughts turned again to his six weeks' bride.

It was pleasant to be home once more. He would take care of himself now—for Frances. Leonard, ever punctilious in small courtesies, had made his excuses and left them alone together. Anyway, he had a date, which he had omitted to mention. This was Frances' first night at home. It was true that these two had met and married in a sanatorium and then had idled away six blissful weeks of honeymoon and were planning to continue it in-



5 definitely. All newlyweds do this, mercifully unconscious of realities. Frances was enormously proud of her husband, literally thrilled with his fame and reputation. She was much younger than he, and her admiration and affection were unrestrained. Her heart was full. She took his two arms and drew them close around her.

"Dearest," she whispered from that dear haven, "I do so admire you."

"Only love me," he replied. "I'm a lonely old man. Only love me."

"I do, I do," she protested. "And you're not an old man."

So he kissed her again with convincingly youthful ardor.

In a little apartment, two rooms, bath with kitchenette, and not much else, Hilda Gray waited with her friend and roommate Miriam, for Leonard Foster.

"Oh, I wish you wouldn't see him Hilda," Miriam was saying. "You know Dr. Walters wouldn't like it. You'd rather be his secretary than any other job there is. You've often said so. If he ever finds out he'll fire you—sure. And besides, Tommy's sore about it too."

"Oh, Tommy," laughed Hilda a little bitterly. "He's always sore about something. Do him good to get jealous. Anyway, I've got an awful crush on Leonard and I'm going to see him as often as I choose and take anything he wants to give me. That's flat."

"It certainly is," replied Miriam ruefully. "But dont say I never warned you. You know what your own brother Bob said about him too—that he was no good—all he wanted of a woman was—well you know what."

"I dont believe it," said Hilda airily, "and anyway, I can take care of myself. . . . Here he is!" she added running to answer the thin tinkle of the door bell.

Four hours later she was in Leonard's arms in a dingy taxi swaying down unfamiliar streets. She had no idea where it was going and didn't care much. Both she and Leonard had had too much to drink. She was ashamed about that, but Len was a darling anyway. She snuggled closer and there was instant response from the man.

"Lord, I'm mad for you, Hilda," he murmured a trifle thickly. "I want you . . . I want you more than I ever wanted any woman before in my life. . . ."

"Oh, Len, you must take me home," was all Hilda could say, but he knew she didn't mean it. . . .

At dawn Hilda Gray crept into her little flat, her eyes luminous with new experience, her body heavy for want of sleep, her mind in a daze, her heart—empty. She had lost Tommy now for good. But she had . . . Leonard. Only . . . had she?

"Oh, stay with me, tonight," Frances Walters said to her foster son. "Frank telephoned that he wouldn't be back till after midnight. I get so lonely."

Leonard Foster would rather have stayed than not, only he had a date with Hilda. But hang it all, she was getting too exacting these days, and queer, and tearful, and she loved him too much. He was beginning to be a bit bored. Besides the girl didn't know her place—actually wanted to tell the doctor she was engaged to his adopted son! Unthinkable, that! She must be made to understand the situation. He couldn't be engaged to all the women he made love to. Why couldn't women be different about—oh, about—loving. He looked at Frances and was lost. For Frances to be different anyway at all would be blasphemous. He'd stay—please himself and teach Hilda a lesson all at the same.

"I'll mix you a cocktail, Lenny," cried Frances overjoyed that he was staying. Leonard was great fun and Frank was away so much of the time. She really did get very lonely. She was glad for Leonard.

Leonard was likewise glad for Frances. He had never really gone in for Frances' sort of women. He rather ran to sophisticated Follies' girls and acquiescent stenographers and hotel hello girls and that sort. They had a savor and a salt that was usually lacking in well-bred girls and they didn't care much what a fellow did. You didn't have to be forever on your guard with them. If you wanted to get drunk they got drunk with you and that was that. But living in the same house with his foster father's wife had made Leonard not only realize

Living in the same house with his foster father's wife had made Leonard not only realize the charm of breeding but the fascination of modesty and reserve. Dangerous propinquity!





Leonard was still very young . . . much too fond of pretty faces . . . unfortunately fascinating to women . . . spent too much time thinking of ways to please them



the charm of breeding but the fascination of modesty and reserve. Dangerous propinquity!

After his long enforced absence from his life work Dr. Walters had gone at it more keenly than ever. Daily he became more engrossed in the marvels of surgery that were eternally being performed before him. When he wasn't operating, he was studying. There were times when Frances almost annoyed him. She seemed so—useless. Altho he loved her truly, his only passion was for his work and he too was glad for Leonard. At least he served to take the entertainment of Frances off of his hands. It eased the doctor's conscience and gave him peace of mind. Spurious peace!

When he got home that night at nearly one o'clock, tired but triumphant, Leonard and Frances were still up. "Waiting for me," he thought tenderly and stepped into the room.

But they were not waiting for him. Quite the contrary. His wife lay in Leonard's arms, her head tilted back in an unmistakable loving attitude. "I'm mad for you!" Leonard was saying.

"Frances!" cried Walters struck cold with surprise.

They sprang apart and Leonard flushed to the roots of his hair. Frances grew white and her eyes

dilated in fear. But nothing more happened. Walters' hands dropped limply to his sides. "Oh, my dear," was all he said and turned away; but the misery and heart break of that unrepenting cry, hurt and humiliated his wife more than a torrent of abuse.

"It's perhaps just as well," said Leonard, sheepishly, after he had gone, "to have him discover it himself, as to learn it from an outsider. Because it had to be, my woman, my mate, my own! This thing had to come. You were made for me—never for him. I'm going to have you too—just as soon as I can scrape together enough money for us to leave the country. You dearest dearest, will you go?"

"Yes," answered the woman dully as tho bewitched, but she shivered under his caress.

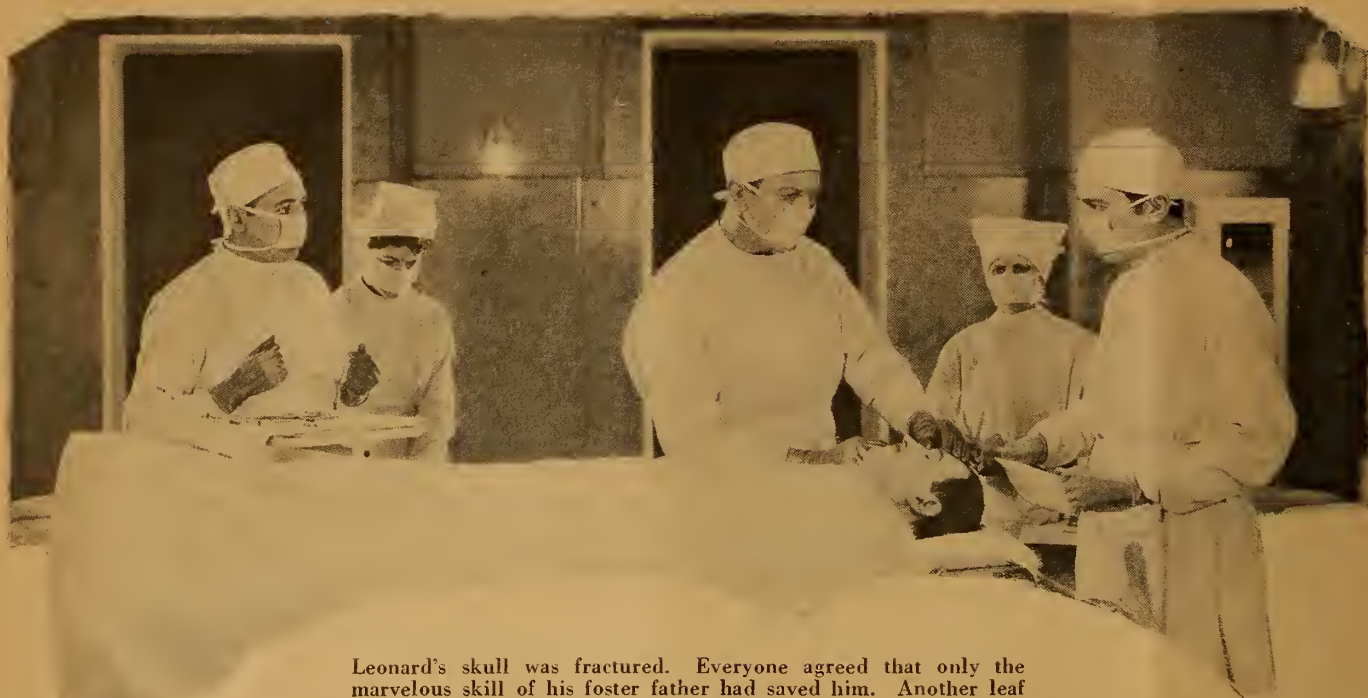
Ah, youth was ever heedless of consequences and cruel to age. There seems to be nothing that anyone can do about this; but happily, youth is a temporary state, sometimes cured by the slow process of years and sometimes snatched away by a bitter experience, but inevitably gotten over in time. As for Dr. Walters, having reached a responsible and reasoning age, he was disposed to be charitable toward his young wife. There was no denying that he had left her too much alone.

### THE ETERNAL THREE

Adapted, by permission from the Goldwyn release of the Marshall Neilan production. Based on the Carey Wilson scenario of the original Marshall Neilan story. Directed by Marshall Neilan and Frank Urson. The cast:

Dr. Frank R. Walters.....	Hobart Bosworth
Frances Carr (later, Mrs. Frank R. Walters).....	Claire Windsor
Leonard Foster.....	Raymond Griffith
Hilda Gray.....	Bessie Love
Bob Gray.....	George Cooper
Tommy Tucker.....	Tom Gallery
Miriam Barnes.....	Helen Lynch
Dr. Steven Browning.....	Alec Francis
Mr. Carr (Dr. Walters' friend).....	William Orlamond
Butler.....	Chas H. West
Maid.....	Maryon Aye
Old Roué.....	William Norris
Governor.....	James F. Fulton
Governor's Wife.....	Irene Hunt
Governor's Child.....	Peaches Jackson
Mrs. Tucker.....	Victory Bateman
Mrs. Tucker's Friend.....	Billie Bennett
Housekeeper.....	Lillian Leighton





Leonard's skull was fractured. Everyone agreed that only the marvelous skill of his foster father had saved him. Another leaf to his crown of laurel. . . .

There was no denying Leonard's youthful charm. It was only natural that youth should turn to youth. Had he been only a blind old fool? What must he do now? Give his wife up—for her happiness, or keep her for his own? One solution presented itself—at least he would try it. Hilda Gray, his secretary, had resigned, suddenly and unexpectedly and without any reason. She had simply disappeared. Well, he would let Frances be his secretary. She had often begged to, but he had only smiled indulgently and told her to run away and play with Leonard. . . . It had evidently been the wrong thing to do. . . . How incredibly stupid a man can be at times. What had he to offer to a woman one half so acceptable as Leonard's charms? But Frances had seemed more serious minded . . . perhaps it wasn't too late. He would have a frank understanding with her and ask her if she still wanted to work for him—perhaps it wasn't too late. He'd make Leonard get a job somewhere. He really should have been put to work long ago. He had been too indulgent with Leonard too. And then with Frances busy and Leonard away . . . perhaps it wasn't too late. . . .

At the end of another busy week, he went to his wife. That is he went to her room, but she was not there. Neither was she in his room, nor anywhere in the house. This was scarcely strange for she was often away, but some uneasy foreboding seized Dr. Walters and shook his usual calm. He was not given to this sort of thing . . . but still he could not rid himself of an uncomfortable oppression. It was one of his rare evenings at home which he usually enjoyed to the utmost, but not tonight. . . . Where was Frances? She had not said she was going anywhere . . . but she had seemed more than usually distraught this morning. She had not been herself since—since he had found her in Leonard's arms. He had not even seen Leonard. . . . Could they—could they—? No. It wasn't possible. Leonard hadn't a cent in the world except what the doctor gave him. Money might be the root of all evil thought Walters with rather grim humor, but the lack of it certainly saved a lot of immorality.

The telephone rang suddenly and altho telephones ring often in doctors' houses, he jumped to his feet as if electrified.

"Bad accident, Walters," said the voice of his friend, Dr. Browning. "Down at St. Luke's hospital. Guess you're the only man that can take care of it. Can you get down here right away?"

Dr. Walters hesitated the fraction of a second. Then, "No, Steven, I—I—cant come. There is something more important right here."

"You'll have to come, old man," the voice replied gently. "It is Leonard—"

"Good God! Where—when—how? Was Frances with him?"

"Yes, but she is not hurt."

But there was no reply. Dr. Walters was on the way.

Leonard's skull was fractured. Everyone agreed that only the marvelous skill of his foster father had saved him. Another leaf was added to his crown of laurel. His patients literally worshipped him. His confrères accorded him the respect and admiration seldom to be had in a man's life time. Editorials were written about him. Huge sums were offered to him. Women tried to lionize him. Every conceivable excuse was used to consult with him. In view of the fact that Leonard had smashed up his car and himself in the act of eloping with the doctor's wife, and a goodly share of the doctor's money, the adulation and admiration were that much more comprehensible. There were those who knew the fight that Walters had put up—all the more terrific that it was fought in silence and alone. Pretty stiff problem, for a man to have to decide between his professional conscience and his heart's desire. But physicians' ethics had won and Leonard was now convalescing in the doctor's home. Frances went around, a subdued little ghost of her former self, completely unnerved by the harrowing situation.

Then something happened. Something always happens—if people who find themselves in trying situations will only have patience. It seems that Bob, Hilda's brother, and Tommy who loved her, had at last found her. Miriam had known all the time where she was but was pledged to secrecy by the agonized pleading of her friend. She was in a maternity hospital.

"But it's all right now, Hilda," Tommy was saying. "Everybody makes mistakes, and I guess you've paid



"But it's all right now, Hilda," Tommy was saying. "Everybody makes mistakes, and I guess you've paid enough for yours. I love you anyway. I want to marry you"



enough for yours. I love you anyway. I want to marry you. Will you?"

The girl raised her head from the pillow and smiled wanly. "Oh Tommy dear, you're too good for me, but I do want . . . to be . . . your wife."

Miriam smiled and Bob turned his back. Everything was all right now. Later, he and Tommy would settle with that rotter, Leonard.

In their new-found contentment with the world they did not forget the settlement either, as most of us do, being too lazy or too comfortable to pursue revenge, rather than too kind. They arrived at Dr. Walter's house, as it happened, on the day he had definitely decided to give Frances her freedom so that she might marry Leonard.

When confronted by the two angry young men, Leon-

ard was inclined to be facetious. But Leonard had never been serious about anything in his life. Even forging the doctor's checks and stealing the doctor's wife had seemed a glorious and more commendable than otherwise lark. As for his affair with Hilda, it had scarcely registered on his consciousness, altho he had known the tragic result to Hilda. However, since it hadn't been tragic for him, he was disposed to dismiss it lightly.

But Dr. Walters had jarred him out of that impertinent insouciance.

"You miserable cad," he cried shaking with righteous wrath. "You shall tell this story to my wife. She will never forgive this offense—"

Leonard had cringed and denied but to no avail. Walters had taken a whip—actually a whip and forced the confession from him.

Frances stood silent thruout the recital. Not only Leonard's fate but her husband's hung on her attitude. She had been thinking very hard of late. In retrospect her own conduct had been despicable but Leonard's was beneath contempt. She tried to analyze her feelings. Was she glad of the opportunity to renounce Leonard? Yes, oh yes! Was not her husband alone worth while? Yes, a thousand times yes! Would he—could he ever forgive her? No quick yes was the reaction this time, only a pained suspense. Well she would ask him—and before all these people too so that he could see that she meant it.

"I have been a wicked foolish woman," she said with trembling lips. "But I want to come back to you, Frank, my dear. It is not too late to win your love again. Will you—wont you forgive me—and let me try?"

"Sure, you gotta forgive her, Doc," answered Tommy

(Continued on page 101)



"But I want to come back to you, Frank, my dear," she was saying with trembling lips. "It is not too late to win your love again. Will you—wont you forgive me—and let me try?"





## A Camera Study . . .

. . . of Agnes Ayres by Karl Strauss



# Letters to the Editor

Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified

A Moreno rooter writes interestingly.

DEAR EDITOR: May I see this letter of mine in your department "Letters to the Editor," in print, I mean? I hope so, for I am so much in earnest about what I intend to write.

Tonight I saw Antonio Moreno in "My American Wife" and being the first time I have ever seen him, I believe I can judge him the better. Why, oh why, are the "powers that be" importing, as it were, men whom they intend to take Valentino's place? Why so much unnecessary work when they have within their midst not one to take Valentino's place, but one who is the equal of Valentino in every way! Please use your magazine to inform the men higher up, that they can never find a successor for Valentino, but in Moreno they have his equal, and if given half a chance Moreno will prove every bit as popular as Valentino. Only don't label him Valentino's successor, for then he will have obstacles to overcome which otherwise would not be there. We movie fans don't intend to have Valentino's place usurped but we have room in our hearts to admire one his equal. Do we not applaud both Thomas Meighan and Bert Lytell? Yet, neither can take the place of the other. Give Mr. Moreno a chance to show the public his best. He is tried and true, and deserves it. But do not "label" him! Just give him the very same opportunities you would give to Valentino and the public will do the rest, and yet be loyal to Valentino and ready to take him where he left off, when he is able to appear again on the screen.

I must add, that I am not one of the many who "love" Valentino. I admire his portrayals as I do each of our stars, and believe we fans should not "harp" so continually on his power to portray "the perfect lover." He can and has portrayed many other things, and we do him a great injustice when we forget his ability to do anything but play the lover.

In conclusion I again ask that the men in charge give Mr. Moreno a chance; give him the best of pictures, as you would Valentino now, and he will prove his merit of your offers of opportunity!

Yours for success,

MRS. A. E. THOMPSON, 410 Rightor St., Helena, Ark.

Praise for Theodore Kosloff and Douglas Fairbanks and dismay over Nazimova.

DEAR EDITOR: Like all other movie fans, I have a lot of "whys" to bring before the public. It seems that we just can't be satisfied with things as they are, but must always clamor for a change.

First, as I think many have asked before, why all the tumult about the sleek Rodolph? I have seen him in "The Sheik," "The Four Horsemen," and "Moran of the Lady Letty," and I hope I never see anything like them on the screen again. The characters he portrayed in the first two were not exactly admirable, and while that of the latter might have been called so, it was quite evident that he had fallen down in the portrayal. If they want to put him in a worth-while rôle, why don't they choose something exotic and at the same time commendable. "Ben Hur" wouldn't be half bad, because if he could inject life into it he would be worthy of his adulation.

Second, what is wrong with Theodore Kosloff? It seemed to me, and I have noticed that it seemed to others, that he

simply walked off with "To Have and To Hold." Betty and Bert didn't stand a show, even if he was the villain. Isn't he going to be starred, or better still, featured? And for goodness' sake, I hope they don't give him rôles such as they gave to Valentino, for it will ruin him.

It seems to me that with the passing of Wallace Reid, the screen has lost its most perfect type. In the process of wondering who could play rôles in the various books I have read, my mind almost invariably reverted to Wally. It seems that he could have done anything well, and could have looked almost any part. It will always remain the supreme regret of my life that he did not play "The Scarlet Pimpernel." And to think that he wasted the last years of his life in playing inconsequential comedies. "Forever" showed what he could do.

Then, why must Alla Nazimova play the rôles she has been playing of late? Her "Revelation," and "An Eye for an Eye," even "Out of the Fog," and "The Brat," were splendid, and while she was producing these my worship of her was almost abject. Then came "Stronger Than Death," "The Heart of a Child," and finally "Billionaires." I sat thru all of these because an admiration such as mine was could not be killed easily. "Camille" appeared, and conscience drew

the line. Now I hear she has done "Salomé." I have nothing more to say.

But now we approach one for whom my feeling is a combination of admiration and reverence. We must consider his pictures alone, for personally I know nothing about him. However, it seems to me that the producer of "The Mark of Zorro" and "Robin Hood" must have some little good in him. Douglas Fairbanks's pictures are like a fresh breeze blowing in the close room. They are the landmarks which tell the world that the movie profession may be one of the highest ventures of the race. With a few more producers like him, the need of censorship would be eliminated. There are other producers whose pictures are above reproach, but his are not only good but great. His "Robin Hood" ranks with Griffith's "Birth of a Nation" and "Broken Blossoms." The "Three Musketeers" upheld his standard but could not quite equal "The Mark of Zorro" and "Robin Hood." May he live long to give the world more and more of his incomparable productions, may his standard never be lowered, and when he himself is past the age

when he can lead the cast, (and I hope that will never be), may he choose a worthy subject to carry on the work, while he himself produces and directs.

I wish I could see Ramon Navarro play Messala.

Sincerely yours,  
J. H., Bakersfield, California.

A letter which stops to remember Edith Storey.

DEAR EDITOR: I have always been a devoted reader of the MOTION PICTURE MAGAZINE and read nearly every article, one page I am always interested in is the letter to the editor page, where the public gives its views about screen folk and photoplays.

(Continued on page 109)



"Why, oh why, are the 'Powers That Be' importing, as it were, men whom they intend to take Valentino's place? Why so much unnecessary work when they have within their midst not one to take Valentino's place but one to be the equal of Valentino in every way . . . Antonio Moreno!"



# On the Camera Coast

By  
HARRY CARR



"She's a good actress, Mr. Lubitsch,"  
"A very excellent one, Mr. Fitzmaurice."  
After the tune of "Mr. Gallagher and Mr. Shean" when Madame Negri introduced her two directors at the California studios. . . .



"It's all right, Billy, they're harmless," says Claire Windsor with satisfaction when her young son attempts to celebrate Independence Day. And above, Viola Dana confers with her director, Harold Shaw . . . concerning "Rouged Lips"



THE business of making pictures is becoming frightfully exclusive.

About all that the welcome stranger ever gets a chance to see in a studio these days, is the outside portion of a fence made of scenery "flats" and the cordial sign "Keep off this set."

The directors say they have to do it to preserve the artistic poise, pose or equilibrium or something of the young lady stars who find difficulty in emoting in the presence of strangers.

Marshall Neilan is making a big Russian picture at Goldwyn's. On the outside of his sets he has a big notice which says, "Positively no one allowed on this set except by Mr. Godsol—and he is in Europe."

Mr. Brabin, another of the Goldwyn directors, is still more unreasonable.

He has been taking some scenes of Elinor Glyn's story, "Six Days," from which even the assistant director, the property man and the clerk who keeps track of the scenario were ruthlessly ejected. An excited conference of eye witnesses discovered what was going on behind the fence. Corinne Griffith was doing a scene in her nightie. Altho apparently designed for general eye consumption, Corinne felt a little uppish in the matter. Well, anyhow, it was all fenced off.

Corinne Griffith has been in some very candid pictures not notable for quantity of clothing worn, but in these pictures she has usually been directed

by her husband.

Just at present she is the object of a fierce struggle between several companies who are trying to get her contract. It is the general opinion of producers that she is likely to be the next great star.

Emmet Flynn has also insisted that all the scenes of "In the Palace of the King" be fenced off with an outer imperial guard and an inner royal guard. In this case it must have been just art, for everybody wore plenty of clothes. In fact, Blanche Sweet was fairly swathed in them; also Pauline Starke.

Nobody ever saw Blanche Sweet look so beautiful before as she does in this medieval romance.

She confided to me that all the tight things she has to wear are slowly killing her. She says she looks forward all day long to tearing off all the stays and hurry-

Photograph by International Newsreel

The wedding of Marjorie Daw and Eddie Sutherland at "Pick-fair." Left to right — Jack Pickford, Eddie Sutherland, Rev. Neal Dodd, Mary Pickford, Doug Fairbanks and Mrs. Pickford. Yes, Mary was the matron of honor





## Closed Sets Are the Rule in California Studios, While Seven Big Productions Are Under Way

ing home to flop around in something loose. But when she gets home she finds herself sitting up stiffly on the edge of chairs and walking with regal tread around her home. From which I assume that this royal raiment that they told us about in the old melodramas was mostly a state of mind.

The press agent says that the people and props and animals that are being used in Cecil de Mille's "Ten Commandments" would make a procession eight miles long. Whether it is just exactly eight or not, probably it would be considerable miles. Anyhow, it will be De Mille's biggest picture.

He has one set representing the late residence of Rameses II which is one hundred feet high and nearly half a mile long. It will be the largest piece of movie scenery ever built and has cost a fortune.

In the picture, De Mille will use 2,500 people and 4,000 animals.

The first part will practically be the Book of Exodus put on the screen just as it is in the Bible. There will be the Rod of Moses as it turns into the serpent. You will see the sea part and allow the Israelites to pass and then it closes over the wicked troops of Pharaoh who perish.

Theodore Roberts plays Moses—Charles de Roche, Rameses II; James Neill, Aaron—Julia Faye, the wife of Pharaoh; Estelle Taylor, Miriam; Geno Corrado, Joshua.

This is followed by the modern part of the story which will be played by Rod La Roche, Nita Naldi, Richard Dix, Edythe Chapman. It will be from all De Mille's other Bible episodes after once, there will be no "cut back". The other day I went to see Erich von Stroheim's "Greedy" which has a "cut back".

Von Stroheim has re-created the neighborhood out in the where the scenes of the tooth comb to get the furniture that the author.

In one instance, he built a San Francisco residence, say, his greatest difficulty mission from the Prohibition.



Baby Peggy and her mother pose to illustrate one of the daily tasks in a star's life. Consider the mail! At the right Mr. and Mrs. Bellamy greet Madge upon her return to California after her tour thru a number of the states



Tom and Tony Mix indulge in a conference while the camera is being "loaded." And if you don't believe Tony understands what you say to him, ask Tom



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Dale Fuller is again in the von Stroheim cast. Here we see them in conference concerning some important detail of "Greed," an adaptation of Frank Norris' "McTeague" and von Stroheim's first production under his new Goldwyn contract. Already the cost is mounting, so the accounting department says

Photograph by Woodbury, L. A.



Marjorie Daw, filmdom's latest bride, meets Craig Biddle, of the Biddles.

Photograph by International Newsreel

The wedding of Marjorie Daw and Eddie Sutherland at "Pick-fair." Left to right — Jack Pickford, Eddie Sutherland, Rev. Neal Dodd, Mary Pickford, Doug Fairbanks and Mrs. Pickford. Yes, Mary was the matron of honor



officials to put up an old-fashioned saloon sign. When I got there, von Stroheim was low in spirit. He was trying, without success, to get Mr. Gibson Gowland, the actor who takes the part of McTeague, to allow a professional knife-thrower to send a bowie whizzing by his nose to stick quivering in the board wall. "You know I sent all the way to London for you to play this part. Is this the way to treat me?" pleaded von Stroheim.

"Yeh," said the actor. "But you didn't say anything about throwing knives at me."

"But I can't get the right feel of the scene if we've got to fake it," implored von Stroheim.

"Yeh, but I don't want to get the feel of those knives going thru me," said Gowland firmly.

Von Stroheim, to encourage him, stood up and let the knife-thrower fill the air with bowies. "All right for anybody who wants to do it but not for me," said Gowland with finality.

Photograph by John Ellis

Von Stroheim's other troubles consist of the fact that Zazu Pitts, who plays the part of Trina, insists upon dashing down to Hollywood ever and anon to see Zazu Anne, aged twelve months. It's a hard life, mates.

Gloria Swanson, who has just finished "Blue Beard's Eighth Wife," is to play "Zaza" next. It will be the biggest part of her career.

The Swedes are upon us.

Sigrid Holmquist has come to Lasky's to appear in "The Gentlemen of Leisure."

She is the Swedish Mary Pickford.

Gösta Ekman (pronounced Yosta Akman), matinee hero of Stockholm, is coming over for the first American picture to be made by Victor Seastrom, the famous Swedish director.

Just at present, a fierce struggle between who are trying to get the general opinion is likely to be the

Emmet Flynn in the scenes of "In the Guard and an incident it must have body wore plenty Blanche Sweet them; also Pauli

Nobody ever saw so beautiful before medieval romance. She confided to the subject of Swedes, her. She says she let us add that Anna Q. long to tearing off

And while we are on the subject of Swedes, let us add that Anna Q. (Cont'd on page 103)



# Only a moment's notice

## —yet she was proud to show her nails

*The one thing you can depend on to remove that stubborn dry cuticle quickly*

AN unexpected party—barely time to hurry into another dress before it was time to start. Did you have to hide your hands with their ugly, ragged cuticle, in painful embarrassment while you marveled at some other woman's bewitching nails?

Or did you, too, know the secret of the wonderful Cutex manicure? With Cutex in only five minutes you can transform the most neglected nails into gleaming things of loveliness that add so much charm to the whole appearance.

No matter how you file, clean and polish your nails they will not look attractive if you have hard ridges of cuticle drawn tight on the nails or splitting off in shreds.

With Cutex you will have in the briefest possible time a soft even nail rim and no surplus cuticle, without any dangerous cutting at all. Just dip the end of a Cutex orange stick wrapped in cotton into the Cutex Remover and then press back the cuticle around each nail. Work the orange stick, still wet with Cutex, underneath the nail tips to clean and bleach them. Rinse the fingers and like magic all the surplus cuticle will wipe away, leaving a soft and unbroken rim framing the nail evenly. Your nail tips too, are infinitely improved, white and stainless.

### *Then to have a lasting brilliance instantly*

Of course, a jewel-like polish is the necessary finishing touch for lovely nails. With Cutex you can have even this at a moment's notice. For they have recently developed two marvelous new polishes.

The new Cutex Liquid Polish spreads smooth and thin on the nails. It dries instantly, leaving a lovely even brilliance that lasts a whole week. When you are ready for a fresh polish, no separate remover is necessary. Just



*Photo by Edward Thayer Monroe*

*Famous for her lovely hands—Mary Nash says: "I don't see how I ever tolerated having my cuticle cut. Cutex is so easy to use, and my nails look so much better."*

spread a drop of the polish itself on the nail, and wipe it off. And if you prefer a Cake, Powder or Paste Polish you will find it, too, in Cutex.

Cutex manicure sets containing everything for the nicest manicure come in four sizes for 60c, \$1.00, \$1.50 and \$3.00. Or each article separately is 35c. At all drug and department stores in the United States and Canada and chemist shops in England.

### **Introductory offer—now only 12c**

Fill out this coupon and mail it with 12c in coin or stamps for the Introductory Set containing samples of Cutex Cuticle Remover, Powder Polish, Liquid Polish, Cuticle Cream (Cuticle Comfort), Cutex emery board and orange stick. Address, Northam Warren, Dept. M-8, 114 West 17th St., New York, or if you live in Canada, Dept. M-8, 200 Mountain St., Montreal, Canada.

MAIL THIS COUPON WITH 12C TODAY

Northam Warren, Dept. M-8, 114 West 17th St., New York

I enclose 12c in stamps or coin for new introductory set containing enough Cutex for six manicures.

Name.....

Street.....

City.....State.....



*Delightful Cutex Introductory Set for your dressing table*





# My Favorite Funny Story



Photograph by Melbourne Spurr

EDITOR'S NOTE:—*Everyone has a favorite funny story. We have a number on hand which have come to us as the favorite stories of motion picture stars. And before they are published in book form we will print them, month by month.*

## So Stupid of Her

By

CORINNE GRIFFITH

A NEGRO roustabout, passing an old Southern mansion about noon one day, asked the lady of the house if he might secure something to eat in return for mowing a part of the lawn.

The gracious Southern woman forthwith directed him to the servants' quarters and gave orders that a bountiful meal be prepared for him.

"You may mow just this little parkway at the wing of the building. By the way, what is your name?"

"Ma name is Poe," said the stranger.

"Indeed?" replied the mistress. And then, with twinkling eyes: "The same name, I see, as Edgar Allan Poe."

"Why, lady!" exclaimed the other, "I am Edgar Allan Poe!"

## Just a Suggestion

By

CLARA KIMBALL YOUNG

THE foreman reported that the jury were unable to agree upon a verdict. The judge rebuked them, saying that the case was a very clear one, and remanded them back to the jury room for further deliberation.

"And if you do not reach an agreement before evening," the judge added, "I will have twelve suppers sent into you."

"May it please your honor," spoke up the foreman in an irritated tone, "you had better make it eleven suppers and a bundle of hay."



*How to keep your hair soft and  
silky, full of life and lustre,  
bright and fresh-looking*

## Why proper shampooing makes your hair beautiful

© THE R. L. W. CO.

ANYONE can have beautiful hair, if it is  
cared for properly.

Shampooing is the most important thing.

Proper shampooing is what brings out all  
the real life and lustre, the natural wave and  
color, and makes your hair soft, fresh and  
luxuriant.

Proper shampooing, however, means more  
than just washing your hair—it means  
thorough cleansing.

The hair and scalp are constantly secreting  
oily, gummy substances. These substances  
catch the dust and dirt, and the hair becomes  
coated with this.

This coating, when it becomes excessive,  
naturally dulls the hair and destroys its gloss  
and lustre. It covers up and prevents the  
natural color and beauty of the hair from  
showing. It also causes scales and dandruff.

### How to prevent this coating

To have beautiful hair, you must prevent  
this coating from accumulating.

This cannot be done with ordinary soaps  
not adapted for the purpose. Besides, the  
hair cannot stand the harsh effect of free  
alkali which is common in ordinary soaps.

The free alkali soon dries the scalp, makes the  
hair brittle and ruins it.

Mulsified coconut oil shampoo is not only  
especially adapted to cleanse the hair and  
scalp thoroughly, but it cannot possible injure.  
This clear, pure and entirely greaseless product  
does not dry the scalp or make the hair brittle,  
no matter how often you use it.

### The quick, easy way

Two or three teaspoonfuls of Mulsified in a  
cup or glass with a little warm water is all that  
is required.

Simply pour the Mulsified evenly over the  
hair and rub it in. It makes an abundance of  
rich, creamy lather, which rinses out quickly  
and easily, removing every particle of dust,  
dirt, dandruff and excess oil.

After a Mulsified shampoo you will find the  
hair will dry quickly and evenly and have the  
appearance of being much thicker and heavier  
than it really is. It keeps the scalp soft and  
healthy, the hair fine and silky, bright, fresh-  
looking and fluffy, wavy and easy to manage.

You can get Mulsified at any drug store or  
toilet goods counter, anywhere in the world.  
A 4-ounce bottle should last for months.

*Splendid for Children  
—Fine for Men*

# Mulsified

REG. U.S. PAT. OFF.

## Cocoanut Oil Shampoo





# THE STARS AND THEIR PLANETS



Corliss Palmer by Lumière,  
Lila Lee by Donald Biddle  
Keyes, and Elsie Ferguson

## TERRAIZE H. McDONNELL CONSIDERS THE LEO PEOPLE

### PREFACE

*A belief in the verity of the astrological creed is steadily being revived.*

*It is curious and interesting to note that many centuries ago, when the popularity of this faith was apparently at its height, a Hindoo Priest of India is alleged to have written in Sanskrit, the assertion that "appreciation of Astrology will travel in a Cycle"; and today, we are evidently seeing his prediction verified, as this doctrine has become universal.*

*Self-knowledge is man's greatest necessity, and seers and philosophers have found Astrology to be the true method by which we can penetrate the purpose of existence, so, by following these articles, we may perhaps learn to "know ourselves," and gain, as well, a psychological insight into the characters of film-favorites.*

*Leo (the Lion) July 22nd to August 22nd (Cusp July 22nd to July 28th) The sun, ruling, bestows an abnormally passionate nature, which possesses generosity and great compassion for the sufferings of others.*



ARIES



TAURUS



GEMINI



CANCER



LEO



VIRGO



LIBRA



SCORPIO



SAGITTARIUS



CAPRICORNUS



AQUARIUS



PICES

**U**NDER Leo we again find several different types, altho they all share in the same planetary influence, but without exception and regardless of other differences, the actions of these people are entirely governed by emotion instead of logical forethought, or, in other words, their heart rules their head and impulse frequently leads them into unfortunate situations, and thru this same impulsiveness, some of the men become veritable "rolling stones."

The noted director, Mr.

Cecil deMille, whose birthday occurs August 12th, occupies a unique place in the world of motion pictures; a position superinduced by his very originality and intuitive knowledge of what productions are most pleas-

ing to the majority; in fact, intuition is this man's most distinguishing trait, and his best ideas would come to him without logical reasoning.

Physically strong, with a rather recently developed sense of perseverance, he demands extreme concentration

(Continued on  
page 111)

Cecil B. deMille photographed  
by Melbourne Spurr





## Are You Looking Forward to Social Activities This Fall?

By MME. JEANNETTE

If your summer, out-of-doors, has made your skin too hard, or too dry, or too rough, then your skin is in an unnatural condition and must be treated. The science of dermatology has never produced a more satisfying product for these conditions than Pompeian Night Cream. It is absolutely pure, and supplies an oily substance to the skin that is adequate till your care brings back the activity of the natural oil secretion. I say "your" care advisedly, for even a professional dermatologist can only treat you when you visit his office, and to bring the skin back to normal requires constant attention at your own dressing table.

### A Dry Skin Soon Wrinkles

Just as healthy hair must have a certain amount of oil in it, so healthy and youthful-looking skins must have their quota of oil. And if your skin hasn't sufficient oil, then you must supply it, for like flower petals, a dry skin wrinkles quickly. The skin requires extra cream at the end of summer. The wind and the sun and the very outdoor air itself absorb a certain supply of oil from the skin. This must be replenished before the skin functions naturally again, and the complexion is restored to the appearance of health and beauty.

If your skin is exceptionally dry, you will like the efficiency of this cream at other times than before retiring, always being careful to remove the superfluous cream before applying any other creams or powder. But its truest value comes when it is applied at night with a gentle rotary massage to stimulate circulation, and when enough is left on the skin for all the hours of night to nourish the drying under-skin.

### Powder and Rouge for Tanned Skins

Remember to use a darker shade of Powder and of Rouge when your skin is darkened by exposure of any kind. These darker shades tone in with your tan or burn and enable you to make a charming appearance even if you are two or three shades darker than normal.

*Jeannette*

Specialiste en Beauté

## The girl who was always the same

SHE sat among the flowers, with the golden sunlight of a summer noon falling caressingly about her, while his eyes gazed at her in wondering tenderness.

For they had tramped many miles that morning and still she looked as fresh and sweet as when they started.

"Bess," he said, "you are the best little pal a man ever had. I never knew a pretty girl before who was always the same.

"You are always smiling and happy, and by Jove, you always look the same—and even after as long a walk as this! It makes me think of the long road of life ahead of us. How about it, Bess?"



"The long road of life ahead of us"

## "Don't Envy Beauty—Use Pompeian"

The habitual use of the Pompeian Beauty Trio will enable you to make the very best of yourself.

Pompeian Day Cream is a vanishing cream to be used first. This cream is absorbed by the skin, leaving only the faintest film on the surface. On this foundation the powder and rouge blend evenly. Furthermore, Day Cream softens the skin and protects against sun and wind.

Pompeian Beauty Powder is fine and smooth and has, to an unusual degree, the property of adhering to the skin. You will find frequent repowdering unnecessary with this powder.

The Bloom is a rouge that may be used constantly—it is absolutely harmless to the skin. Each shade—light, medium, dark and orange—matches nature's own coloring with great exactness. Pompeian Bloom will neither break nor crumble.

All Pompeian Preparations blend perfectly. It is advantageous to use them in combination.

Remember Day Cream first, next the Beauty Powder, then a touch of Bloom and over all another light coating of the Powder.

A touch of Pompeian Lip Stick, too, is effective. Its rose-petal shade tones in perfectly with the other Pompeian Preparations.

POMPEIAN DAY CREAM (vanishing)	60c per jar
POMPEIAN BEAUTY POWDER	60c per box
POMPEIAN BLOOM (the rouge)	60c per box
POMPEIAN LIP STICK	25c each
POMPEIAN FRAGRANCE (a talk)	30c a can
POMPEIAN NIGHT CREAM	60c per jar
(New Style Jar)	

### The MARY PICKFORD Panel and four Pompeian samples sent to you for 10 cents

Mary Pickford, the world's most adored woman, has again honored Pompeian Beauty Preparations by granting the exclusive use of her portrait for the new 1923 Pompeian Beauty Panel. The beauty and charm of Miss Pickford are faithfully portrayed in the dainty colors of this panel. Size 28 x 7 1/4 inches.

For 10 cents we will send you all of these:

1. The 1923 Mary Pickford Pompeian Beauty Panel as described above. (Would cost from 50c to 75c in an art store.)
2. Sample of Pompeian Day Cream (vanishing).
3. Sample of Pompeian Beauty Powder.
4. Sample of Pompeian Bloom (non-breaking rouge).
5. Sample of Pompeian Night Cream.



POMPEIAN LABORATORIES, 2129 PAYNE AVENUE, CLEVELAND, OHIO  
Also Made in Canada

# pompeian

Day Cream Beauty Powder Bloom

© 1923, The Pompeian Co.

TEAR OFF, SIGN AND SEND

POMPEIAN LABORATORIES  
2129 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (a dime preferred) for 1923 Art Panel of Mary Pickford, and the four samples named in offer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Flesh shade powder sent unless you write another below





There are laws of the forest, jungle and plains. Animal laws which are almost never broken. The penalty is frequently death. The giraffe, known only in the cages of the circus or zoo, is surprisingly individual and interesting in his native haunts. And the tiger at the right is so beautifully marked that one regrets the certainty that his fate is either a winter wrap or a decorative rug



Zebras have posed gracefully for the Johnson cameras. They may feel that these photographs will prove their existence to posterity in some future age when their race is extinct

The African elephant is not the forlorn, dilapidated and moth-eaten ton of protoplasm which he appears in circus parades and side-shows. Quite the contrary. He is frisky . . . tho perhaps heavily frisky. The very swing of the trunks below gives evidence of elephantine delight at great open spaces





If  
You're  
Tired  
of  
Human  
Beings



*Then Be  
Sure to  
See  
"Trailing  
African  
Wild  
Animals"*

"Trailing African Wild Animals" is the result of a two years' expedition which Mr. and Mrs. Martin Johnson made into British East Africa. There is a majesty to the lion's head pictured above. Truly, King of the Beasts. . . . And you can almost feel the startled, nervous tension of the antelope shown below. . . .







Photograph by International News Reel

Douglas Fairbanks, Jr., who has signed a contract with Famous-Players at a reputed salary of one thousand dollars a week. Even in his 'teens he shows a decided tendency to follow in his father's footsteps. Doug, Sr., says he would prefer the boy to have continued with his education. However . . .

# Greenroom Jottings

## Brief Notes of the Plays and Players



Photograph by International News Reel

Another film production, "Chu Chin Chow," is to be filmed in the land of Algiers. A British company is financing it and Betty Blythe, famed for her Queen of Sheba, recently sailed from New York in order to comply with her new contract which calls for her appearance in its leading rôle

**G**USTAV SEYFFERTITZ, whose characterizations linger in one's memory as distinctively as does his name, has returned to New York from eight weeks of production in the vicinity of Banff, Canada. Mr. Seyffertitz, who so frequently displays the inferiority complex of the true artist and

leaves his praise in the hands of the critics, says that it's a good thing he wasn't on piece work, for in the entire eight weeks he was filmed in but one scene. Let purists who ponder for an hour over one sentence consider this!

It took Seyffertitz four days and five nights to

"How does it register?" inquires Allan Dwan of his camera-man while Nita Naldi and Lew Cody hold their embrace. Place: Long Island studio of the Famous Players-Lasky where romance is manufactured by the foot





# Little Did This Young Lady Dream That She Would Be Adjudged The Most Beautiful Girl in America



"Way down in Virginia" lives Florine Findley de Hart, winner of the American Beauty Contest recently closed. Far from confident of her leadership, Miss de Hart nevertheless, sent her photograph to the contest Judges and lo and behold she now finds herself heralded as the most beautiful girl in America.

Every day new beauties are being discovered. Women who never before appreciated the wealth of personal attractiveness they possessed are coming to the front with rightful claims for attention. A little touch here—a little twist there, and you wouldn't know it was the same girl. Today, she may be as plain and unattractive as can be. And tomorrow—the most admired of her entire set.

There is no girl or woman alive who cannot be attractive if she only will. With such a true and helpful counselor as BEAUTY MAGAZINE to guide you in bringing out your natural charm, you can grow more attractive in every way, every additional day of your life.

"I could not do without BEAUTY."—  
Mrs. A. T., Colorado.

"I am a constant reader of BEAUTY and find your advice very helpful. I consider myself fortunate in having such a magazine to guide me."—Miss M. B., Minn.

"BEAUTY is a wonderful magazine. I am especially grateful for the personal attention given to my letter seeking advice."—Mrs. F. K. D., Calif.

"Your article on ankle reducing in this month's issue, interested me very much. BEAUTY becomes better and better with each new issue."—Miss E. McC., Maine.

"Please renew my subscription to BEAUTY. I find your magazine so helpful that I do not want to miss a single issue."—Miss E. E., Calif.

Not a thing has been left undone by the Editors, in making BEAUTY the most authoritative, interesting and helpful magazine published on the subject of individual beauty culture. First comes the care of the face, hair and figure. And last but not the least by any means, comes attention to the clothes you wear. On the title page of BEAUTY here is what you will read as the motto of this magazine. "I want to help you to grow as beautiful as God meant you to be when he made you first." That BEAUTY is faithfully living up to and fulfilling the obligations entailed by this motto is proven by the thousands of appreciative letters received each day, a few of which are given below.

"I read BEAUTY every month and I think it is a wonderful magazine."—  
Miss R. R., Missouri.

"The article by Laura Kent Mason entitled 'Faces Made To Order' is just what I have been in need of. Now I'm more enthusiastic than ever over BEAUTY. It is my most valued advisor."—Miss M. D., New York.

"I have been getting BEAUTY for a long time and think it is a wonderful magazine. I can hardly wait for the next issue. I especially appreciate the personal attention given to my direct questions."—Miss S. G., New Jersey.

"I want to thank you very, very much for the wonderful help you have rendered in my endeavor to choose the proper style and colors for my summer outfit."—Miss P. R., Texas.

## SPECIAL FEATURES in Beauty

Question and Answer Box  
Pictures of Famous Beauties  
Authoritative Articles  
Beauty Suggestions from Readers  
Delightful Fiction  
Shopping Service  
Fashions  
Suggestions from Beauty Specialists

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BEAUTY is unquestionably the leading magazine in its particular field of periodical publishing. Being a BREWSTER PUBLICATION, it is sure of having the best that money and brains can produce. BEAUTY is everywoman's magazine and everywoman should have it.

## SPECIAL INTRODUCTORY OFFER FIVE MONTHS FOR \$1.00

BEAUTY is never more welcome than in the summer. Suit your own taste about acquiring a coat of tan but whatever you do, let BEAUTY help you in preserving the fine texture of your skin.

BEAUTY is to be had no matter where you may live nor what the state of your purse may be. We offer you a trial subscription at a special price, a yearly subscription, a two years' subscription, or you may obtain a single issue from any news-stand. Which will it be? Place your order at once for the August number.

ON ALL NEWS-STANDS 25c per COPY

Yearly subscription price \$2.50.

Two years \$4.50

(50c a year extra in Canada—Foreign \$1.00 extra.)

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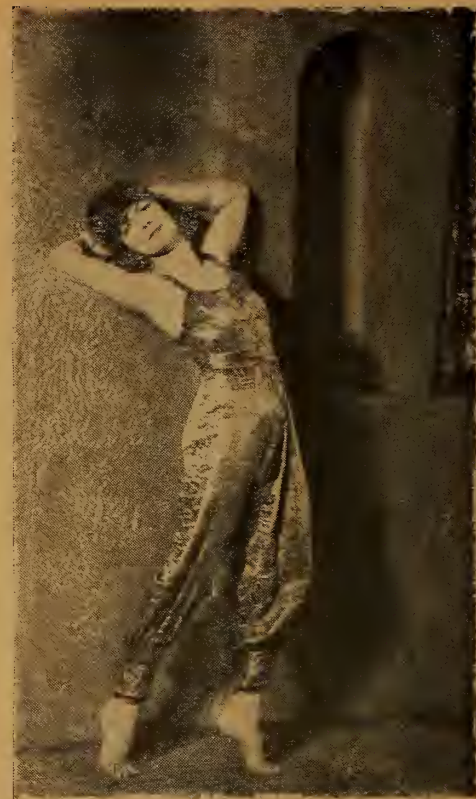
Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.



travel from New York to Banff for this one scene, and the same length of time to return. Once landed in Banff, he had to ride along tortuous mountain passages for miles to get to the scene of the cliff struggle in which he was filmed. Part of this trip was on horseback, and a couple of the dizziest miles on more sure-footed mules. The scene was photographed perhaps a dozen times during his stay there, and at one time three cameras were shooting from different angles. The cliff struggle will be shown as a small but important scene in the Cosmopolitan production of Stanley J. Weyman's famed story, "Under the Red Robe." Seyffertitz has the colorful rôle of Clon, the weird and tongueless body-servant.

Seyffertitz has the gift of completely hiding his own personality on the screen. When he appeared as Professor Moriarty in the Goldwyn production of "Sherlock Holmes," some of his closest friends failed to recognize Seyffertitz. They thought he was John Barrymore doubling in the part.

Because the last two years have seen the motion picture industry put on a firm and stable financial basis as the result of perfection attained from the technical side of picture craftsmanship, Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, feels that the next thing needed to further the progress



Lorraine Harding has been chosen for one of the principal rôles in "Ali Baba and the Forty Thieves" because of her dancing grace. Ali Baba is to be filmed in Africa. The dense regions of East Africa for a span of two years are not exactly beauty helps. However, Mrs. Martin Johnson took her own preparations along. And the native men seem fascinated by their application. American men have seen this sort of thing so often that it no longer interests them. Agnes Ayres in silhouette. Under Miami palms where she went on location for her forthcoming production

and development of the screen is work directed along sound artistic principles. This is why the International Congress on Motion Picture Arts was formed at his suggestion to the Authors' League of America. The Congress will endeavor to have American and European novelists, dramatists, and artists formulate a set of principles for the artistic development of motion pictures.

This body of men and women feel that they can perform a distinct service to the American public in the work they are undertaking. It is their ambition to have the Congress bear the same relation to the motion picture industry that the French Academy does to French letters, the Royal Academy to British art, and the Pulitzer Foundation to American journalism.

The first meeting of the Congress was held in New York City the early part of June under the auspices of the Authors' League. Rex Beach who is chairman of the Committee said he would gladly endorse any plan which would help to foster

(Continued on page 82)





# Five New Writers Sell Photoplays

or win studio staff positions — Send for Free Test which tells if you have like ability



Jane Hurrel,  
portrait painter, sold her  
story, "Robes of Redemp-  
tion," to Allen Holubar.



Waldo G. Twitchell,  
graduate engineer, now as-  
sistant production manager  
at Fairbanks - Pickford  
Studios.



Euphrasie Molle,  
a school teacher at Oakland,  
California, recently sold her  
story, "The Violets of Yes-  
teryear," to Hobart Bos-  
worth.



John Holden  
Now in a studio staff posi-  
tion with one of the large  
producing companies.



Ethel Styles Middleton,  
Pittsburgh, wrote the first  
Palmerplay. She receives  
royalties on the profits of  
the picture for five years,  
having already received an  
advance payment of \$1000.



See "Judgment of the Storm"  
At Your Local Theatre

Ask the manager when it will be shown. Writ-  
ten directly for the screen, it presents a visual  
lesson in screen technique. A powerful story  
of love, redemption and sacrifice.

HERE are five men and women,  
trained by this Corporation, who  
have, through this training, recently  
sold stories or accepted studio staff po-  
sitions with prominent producing com-  
panies.

Picked at random from many, they  
prove that the ability to write belongs  
to no one class. One is a housewife,  
one a school teacher, another a gradu-  
ate engineer, a portrait painter and the  
other has written fiction.

All have been amply repaid for the  
time, effort and money they invested in  
this work.

Not one of these men and women  
realized a short time ago what latent  
screen writing ability he or she pos-  
sessed.

But each took advantage of the op-  
portunity that you have at this moment.  
They tested and proved themselves by  
the novel method we have developed.

We offer you the same test free—no  
obligation. Merely send the coupon.

## New Writers Needed

We make this offer because we are the  
largest single clearing house for the sale of  
screen stories to the producing companies.  
And we must have stories to sell.

Through daily contact with the studios,  
we know that a serious dearth of suitable  
screen material exists.

Novels, short stories and stage  
plays, adaptable for the screen,  
have been practically exhausted.

Scenario staffs are greatly over-  
worked. They cannot keep pace  
with the present day demands.

New screen writers must be  
developed if we are to supply the  
producing companies with the  
necessary photoplays, for which  
they gladly pay \$500 to \$2000.

It is not novelists, short story  
writers and playwrights that are

needed. Many of them have tried this work;  
few succeeded.

The need is for men and women in every  
walk of life who possess Creative Imagina-  
tion—story telling ability. Unusual aptitude  
for writing is not a requisite, for little else  
than titles appear on the screen in words.

## We Pay Royalties

We are also producers, making the better  
type of pictures—Palmerplays. It is there-  
fore of vital importance to us that we find  
the stories that make better pictures possible.

So we offer to new writers, Palmer  
trained, royalties for five years with an ad-  
vance payment of \$1000 cash, on the profits  
of the pictures selected for Palmerplays.

You must admit the opportunities. On  
this page are five of the many men and wo-  
men who have succeeded.

## Can You Do It?

Now the question of importance is, can  
you succeed in this work? We will test you  
free, because we want to train those who  
have the necessary ability.

Simply send for the Palmer Creative Test.  
Spend an interesting evening with it. Mail  
to us for our personal examination and de-  
tailed report on what your test shows. (*Tests  
returned by persons under legal age will not  
be considered.*)

If you have Creative Imagination, you  
will receive additional information relative  
to the Palmer Course and Service. If you  
do not have it, you will be told so courteously  
and frankly.

Mail the coupon now. You will also re-  
ceive Carrol B. Dotson's interesting booklet,  
"How a \$10,000 Imagination Was Discov-  
ered."

Palmer Photoplay Corporation,  
Department of Education, Sec. 908  
Palmer Building, Hollywood, California.

Please send me by return mail your Creative Test which  
I am to fill out and mail back to you for analysis. It is  
understood that this coupon entitles me to an intimate per-  
sonal report on my ability by your Examining Board, with-  
out the slightest obligation or cost on my part. Also send  
me, free, Carrol B. Dotson's booklet, "How a \$10,000 Im-  
agination Was Discovered."

NAME.....

STREET.....

CITY....., STATE.....

All correspondence strictly confidential



# Greenroom Jottings

(Continued from page 80)



Photograph by Royal Palm Studios

D. W. Griffith has refused again and again to pose for his studio camera-men. But the Miami society photographers managed to induce him to stop his stroll while they focused their cameras. At the right Tommie Meighan buys a box for the Equity Ball from Marjorie Rambeau. Below, Bebe Daniels and some friends enjoy sailing in Southern waters. Bebe was at Miami during the filming of "The Exciters"

the artistic development of one of the greatest mediums ever offered for the dissemination of knowledge, cultural as well as informative.

Matt Moore, who plays the part of the irresistible Captain Applejack in the picture by the same name, and Enid Bennett, the leading lady, are having an easy time of it compared with what Fred Niblo has to endure in the way of hardships. As director of the picture, he is at present deeply involved with the governments of the United States and Mexico as to whether or not his motives are purely artistic in flying the pirate flag on his ship, *Jolly Roger*, while on the high seas. In the meantime, while the naval authorities of both countries are having heated disputes over the question, Fred Niblo has decided to sail without official permission. "So much a long communion tends to make us what we are," for continual association with Captain Applejack has filled the director with more than his share of piratical determination.



Every dog has his day, and Pal, the canine comedian who is owned by Harry Lucenay, is to head the cast of Noel Smith's first Century comedy. The picture is called "His Master's Curse," and will be filled with incidents that give ample opportunity for this clever young dog to show what he can do.

There is a limit to everything and when popular expressions grow threadbare

from continual usage the only thing left to do is to follow the example of Buster Keaton. While working on his newest comedy, "The Three Ages," Buster was driven to desperation by the constant repetition of favorite phrases. At last, unable to stand it any longer, he posted a notice on his Hollywood studio which read: "Five dollar fine for any employee of this studio who springs a joke on King Tut, former Egyptian ruler who was recently disinterred; or who prefaces or concludes a statement by remarking that 'Every day in every way' (or in every scene), 'he or she is getting better.' We want genuine laughs around this studio and not Tut titterings or Coué cooings."

An eye for an eye, of course, but in this case it turned out to be an eyebrow for an explosion. Raymond Hatton in "A Man of Action," the Thomas H. Ince new

(Continued on page 113)





This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. If the answer requires research, an additional stamp or other small fee should be enclosed; otherwise the answer must wait its turn. All inquiries should contain the name and address of the writer, and if it is desired a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter.

## The Answer Man

**THOMAS J. G.**—All right, start off with your fireworks, I'm waiting for you. Pola Negri in "The Spanish Dancer" directed by Herbert Brenon, and taken from the play "Don Cæsar de Bazan." Cullen Landis with Vitagraph. Address Marion Davics at the Cosmopolitan Studios, 2478 Second Avenue, New York City.

**ARE KAY.**—There are plenty of taxis in New York, all colors too. But then a taxicab is a public conveyance, with gas-meter attachment that registers miles for

feet. Yes, that was Rodolph. Douglas Fairbanks at United Studios, and I am sure he has a secretary. Just send a synopsis of about five hundred words. Baby Peggy Montgomery is about four. Grace Cunard is not playing now.

**AUSTRALIA SKIES.**—Suppose you are having snow down there now. Well, right now, my thermometer is registering eighty-four degrees. Whew! I should say our women do know machinery. Nearly eight thousand women in the United States are employed as elevator operators. I won't say anything about their ups and downs! Then there are women taxi drivers with their tips, hips, and lip-sticks. Marjorie Daw and Gaston Glass in "Daughters of the Rich." Let me hear from you again.

**JUNE N. H.**—Guess you know that by now. Anything else?

**VIOLET J.**—So you think I am always smiling. Yes, you're right, ever since I was a baby. My mother said I smiled in my sleep. Yes, Ella Hall and Emory Johnson are the proud parents of a baby girl. This makes number three. My blessings. Buster Keaton in "The Three Ages." David Powell is not married. Yes, I'm the same old man only these gooey summer days almost tempt me to shave my beard. They do say tho that we are in for an early fall, so I guess I'll hold on to my muffler till they cut the tariff on wool.

**MARGARET S.**—Don't be disappointed if your employer has not raised your salary. And you say women should get men's salaries. Bless your heart, don't they get them already—plus? Bebe Daniels in "Bluff." No bluff about Bebe tho. Your letter was a peach.

**ILLINOIS.**—Shake-à deux mains. Yes, Mollie Malone is coming back in "Little Johnny Jones" with Johnny Hines. Ernest Torrence with Famous Players. Dorothy Dalton is from Chicago. No, he isn't married. I should say I do like the summertime and one-piece suits on the seashore!

**DOLORES R.**—Yes, Handel lived to be seventy-five years old. He superintended music in the orchestra only a week before he died. Mae Murray is about twenty-seven. Yes, Glenn Hunter is playing in F. Scott Fitzgerald's "This Side of Paradise." Yes, he is one of my favorites too.

**ROSE M.**—Hold on—you say you are in New Zealand and you

want me to help you get into pictures. Impossible! I have people calling on me every day who want to get into pictures, and there is nothing I can do. Sorry. Herbert Rawlinson is with Universal. Gaston Glass with Preferred Pictures. May Allison and Rockliffe Fellowes in "The Sign." We can be friends, anyway.

**THE NIGHT OWL.**—Yes, I have a new Buick. Which reminds me in 1921 there were 10,168 deaths due to automobile accidents. That's why I bought a car. Evelyn Brent and Walter McEwen had the leads in "The Woman Who Came Back." I agree with you about the Griffith pictures, but you must admit they are exciting. Yes, I saw the stage production of "If Winter Comes" and it didn't compare favorably with the book. Drop in the next moonlight night.

**DIXIE GIRL.**—Well the more interesting a secret is, the harder it is to keep. Don't you find it so? Oh, but you should try to memorize. You know Dr. Johnson it is said, never forgot anything that he had seen, heard or read. Yes, Universal are producing Tarkington's "The Turmoil." That was Albert Roscoe in "The Last of the Mohicans." Just remember, don't go too near the water.

**MOLLIE 18.**—Now I ask you, Mollie, on \$10.50 how could I take a trip to Europe. Yes, I do all my own cooking, what there is of it. Being a heavy man I'm a light eater, and these days I consume mostly buttermilk. Yes, I saw "A Bill of Divorcement" on the stage, but not on the screen. Anita Stewart's next will be Marie Corelli's "Vendetta." You're welcome.

**CURIOUS ONE.**—Well, you know what the old proverb was—"The man who has taken one wife deserves a crown of patience; the man who has taken two deserves two crowns of pity." Let me know how you make out. Viola Dana is not married. Yes, Ernest Torrence in "Singed Wings." Yours was mighty interesting.

**DAN.**—Sorry for you, but the words "I don't remember" have committed perjury oftener than any three or four others known. It is reported that Lila Lee and James Kirkwood are engaged. Will tell you more later. Yes, Wallace Beery was splendid in "Robin Hood." Address Mary Pickford at the United Studios, 5341 Melrose Avenue, Los Angeles, Cal. Mary's putting pep into personality these days—keep one eye cocked for "The Street Singer." It's the paprika all right.

**CICERO.**—Well, however much you know, and however much you think you know, there are plenty of things taking place all around you, of which you have no idea whatever. Wait until you come to New York. You're sure to feel it tickling your hobnails—and swishing around your aural. Forrest Stanley in "When Knighthood was in Flower." Niles Welch in "What Wives Want." Yes, Leatrice Joy is married to Jack Gilbert. I can't arrange that love affair for you—just a bit out of my line. To love is to admire with the heart; to admire is to love with the mind. Sarah Bernhardt had her leg amputated in 1915.



GILLIAN T.—Dont park here, life is a progress and not a station, move on! Monte Blue is with Warner Brothers. Yes, the Tearle boys are brothers. Yes, Nazimova will be seen in "The White Moth."

MISS FARMERETTE.—All the way from the country. Yes, I know the kind of a town you live in—one high school, one park, one city building. I know. I was born in one. "How you goin' ter keep them down on the farm, now that the screen's come to Main Street?" Buck Jones is twenty-eight and with Fox. Yes, married. Reginald Denny is married and has a daughter. Thanks for the invitation. I may accept, if you'll furnish the chariot.

BEBE M.—So you have started many letters to me, but never had the nerve to send them. I dont know what you are afraid of, spare my blushes. If you ever saw me you would think I was as gentle as a lamb. Conrad Nagel is with Goldwyn. Yes, Gloria Swanson is going to do "Zaza."

LIZ.—The colors in the U. S. flag mean: red, courage, zeal and fervency; white, purity, cleanness of life and rectitude of conduct. Blue for loyalty, devotion, friendship, justice and truth. Thanks for the pictures. Bert Lytell has had only one wife, Evelyn Vaughn, and I guess he is satisfied. D. W. Griffith has been married to Linda Griffith. House Peters in "The Virginian."

TARHEAD.—Yes, indeed, Olga is still with us. You know how to write a letter all right. Yes, indeed, Brazil is larger than the United States. Mary Pickford is going to do "The Street Singer," and Douglas will make "The Thief of Bagdad"—some magic carpet to sail on with your dream girl.

SEE JAY.—So you think I am running close second to Methuselah. Well I'm Capricorn, so we wouldn't agree. George Inness, the landscape artist, was born in Newburgh, N. Y., May 1, 1825, and died in 1894. Mae Murray's next will be "Conquest" and "Mlle. Midnight." Call again.

PEANUTS.—What do you mean I never saw the inside of a hall bedroom? There isn't much to see, I'll admit, and you'd never mistake it for a parlor, bedroom and bath. Shirley Mason in "Balance Due" with Albert Roscoe opposite. Doris May opposite William Farnum. You write a mighty interesting letter. Send me another.

NYRUNG.—Dont be cross with me. To a gentleman, every woman is a lady in right of her sex. You say you would like to see Agnes Ayres and Rodolph Valentino playing in "The Rocks of Valpre." Yes, Robert Agnew will play in "Seventeen."

HELEN B.—No, there are no more baker's dozens. Remember when you could get thirteen buns for ten cents. Now you get eight for ten and not so good either. Yes, Helen, Harrison Ford has been married to Beatrice Prentice. He is playing in "Vanity Fair" also "Little Old New York." You bet I'm always glad to hear who your favorites are—Viola Dana for you.

CORSICAN FRIEND.—So you dont believe I am eighty, and you would like to see me on roller skates. Help! Help! Make it a pogo-stick. I like the rise, and fall will be easier—not so swift either—remember I'm an old man. Write to Marguerite Courtot at 19 Hudson Place, Weehawken, N. J. Yes, there is a woman at the beginning of all great things. How about Eve? She started something didn't she?

CATHERINE R.—The gambling instinct is born in all men; life is but a gamble. Oh, I have played the races, a bit of poker, but not the roulette wheel. Refuse to do the thing saves atmosphere—me for Monte Carlo—when my dime bank gets full. Margaret Loomis is playing in "What Wives Want." Yes, Bebe Daniels is in "The Exciters." Metro is doing "East of Suez." Pauline Garon in "The Critical Age." Jack Hoxie with Universal in "Don Quickshot." Write to me next month.

BUPPY.—Well one knows the value of pleasure only after he has suffered pain. So your mother doesn't care for Gloria Swanson. How about you? Elise Bartlett is Mrs. Joseph Schildkraut. Why I think I liked "Orphans of the Storm" better than "When Knighthood was in Flower," but they are so different. Ramon Navarro is twenty-four. Give me not flattery, but appreciation. I liked yours tho. Regards to mother.

MUTTS.—Phil Ford is playing in "The Lone Wolf" for Cosmopolitan.

M. S.—Joseph Swickard was the father. Guess I am too late for the other questions. Hope you won the thousand.

CHINQUAPIN.—Oh, the years I have lost. You write a very clever letter, and I enjoyed your

experiences. And you didn't care for "The Headless Horseman," and you didn't think Will Rogers would play in anything so dull. And you think Monroe Salisbury is handsome after seeing him at your theater. No, I never met him personally. And you say Agnes Ayres leaves you cold. Fever and chills, eh? And as for Mary McLaren, you say she looks as tho persimmons were her favorite fruit. John Davidson is with the Paramount Stock Co. You write interestingly and I hope you send me another like it.

E. J. M.—Thanks for letting me join your Universal Club of America. You know I cant be an active member—no time for personal letters, but I like to hear from your members at any time. Best wishes.

GREGANS.—Glad to hear about your garden. I've got a pot of bachelor buttons consoling my lone window sill. Roses are cultivated in enormous fields of hundreds of acres, on the River Ganges. The delightful fragrance from the field extends several miles' distance on the river. The valuable article of commerce, known as "Attar of Roses," is made here. A thousand roses yield two and one half pounds of rose-water. No, I dont keep the addresses of my readers. Very few companies are buying scripts from the outsider. Most of them are producing stage plays. Cant advise you. Or, why dont you write short stories for market.

MISS GRANT.—That's it, push forward and make a path and the world will follow. The crowd always makes room for the man who presses boldly forward. Joseph Schildkraut in the Griffith picture and Kenneth Harlan in "The Primitive Lover." William Fairbanks in "The Law Rustlers."

H. M. C. H.—But remember the destiny of women is to please, to be amiable, and to be loved. Strongheart belongs to Jane Murfin. Jetta Goudal's mother was French and her father was Chinese, so they say. George Arliss and Alice Joyce in "The Green Goddess." Yes, *à peu près*.

TWO DUNEDIN FLAPPERS.—I see, so you have flappers over there too. Anna Q. Nilsson is to play in "Havoc" with J. Warren Kerrigan for Universal. You know she is married to John Gunnerson. No, no, no, Eileen Sedgwick is no sister to Jane or Eva Novak. She is Josie's sister tho. Pauline Garon is twenty-one, and she was interviewed in the June Magazine. She is playing in "Sands of Time" with Lloyd Hughes. Of course I smoke, I'm a regular fellow.

JACKAL, LONDON.—That's topping, old man! Jack Hoxie with Universal. He was born in Oklahoma and was raised on a cattle ranch, and has won several prizes as a trick and fancy rider of horses. Well there are two kinds of weaknesses, the kind that breaks and the kind that bends. Which kind is yours? Norma Talmadge is doing "Secrets" the stage play. Write me again.

ANNA G.—That's right, nature must put on a dry grin once in a while, when she sees the way women try to improve upon her. Gloria Swanson is twenty-six; Rodolph Valentino, twenty-eight; Mary Miles Minter, twenty-one; Ethel Clayton, thirty-three; Hope Hampton, twenty-four; Betty Compson, twenty-five and Dorothy Dalton, twenty-nine. Frank Keenan is playing in "The Scars of Jealousy." No, I dont mind the heat.

BEBE AND ALICE C.—How do you do! Belladonna is Italian for "Fair Lady." It is the name of a poisonous plant, and is used by many ladies as a cosmetic and for dilating the pupils of the eye. Alice Calhoun is playing in "Masters of Men" and Bebe Daniels was born in Dallas, Texas, in 1901.

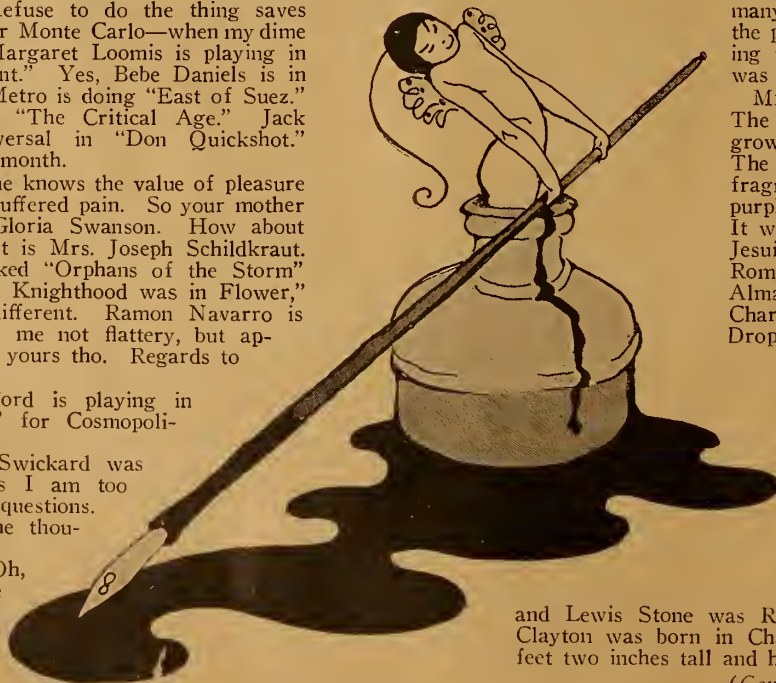
ME FOR YOU.—That's the way I like you. The Peruvian Bark is obtained from a tree, growing in certain parts of South America. The tree is a beautiful evergreen, bearing fragrant flowers, some kinds white, and some purplish, and resembling those of the lilac. It was first carried to Europe in 1639. The Jesuit Missionaries afterward carried it to Rome, hence the name of "Jesuits' Bark." Alma Reubens is playing opposite John Charles Thomas in "Under the Red Robe." Drop in any time.

CONSTANT READER.—What's this! You ask "Why are brassières pink?" I didn't know they were, are they? And why are they?

HOPEFUL.—Well, here is a well-known charade for you: "Me, the contented man desires, the poor man has, the rich requires; the miser gives, the spendthrift saves, and all must carry to their graves." The answer is nothing. Yes, Ramon Navarro was Rupert of Hentzau

and Lewis Stone was Rudolph in "Prisoner of Zenda." Ethel Clayton was born in Champaign, Ill. Norma Talmadge is five feet two inches tall and has brown eyes. Lovely brown eyes.

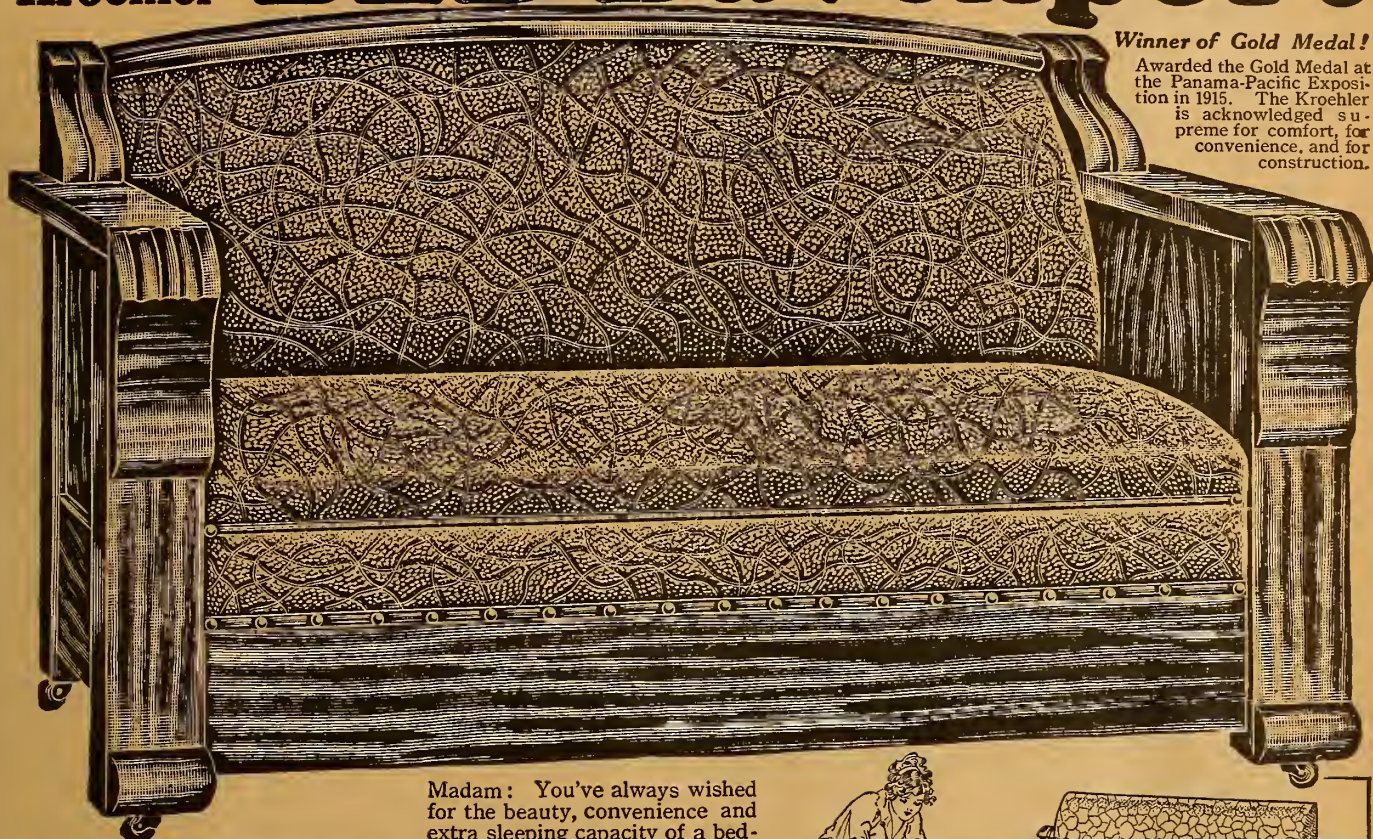
(Continued on page 115)





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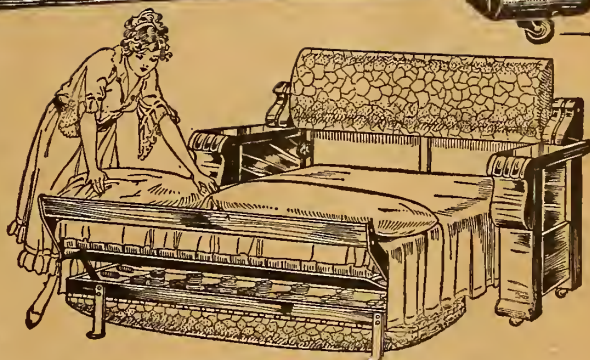
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Check finish desired: ☐ Golden Oak ☐ Fumed Oak ☐ Mahogany  
☐ Kroehler Bed-Davenport, No. B7604A. \$49.90.

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Applied at night, or  
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travel, thoroughly  
cleanses dust-  
clogged pores.



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(for building firm  
tissues)  
Pat this briskly into  
your skin, after  
cleansing. Firm,  
beautifully textured  
skins your reward!



## Rigaud's Vanishing Cream

(the ideal base for your powder)  
For a radiant dinner  
appearance, or be-  
fore applying your  
powder in the morn-  
ing, use a thin layer  
of Rigaud's Van-  
ishing Cream.



## Rigaud's Rouge

(for a rose-petal  
loveliness)  
A touch of Rigaud's  
Rouge to cheeks  
and tips of ears gives  
a piquant flush of  
exquisite delicacy.



## Rigaud's Face Powder

Upon the perfect  
base of Rigaud's  
Vanishing Cream,  
over the rose flush  
of Rigaud's Rouge,  
dust a light film of  
Rigaud's Face Pow-  
der.



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# The New Motion Picture

(Continued from page 36)

adjust his individual apparatus and main-  
tain the rigid poise necessary to keep his  
eyes on a level with the small apertures.

The Televue method of motion picture  
photography, production and projection is  
the invention of Lawrence Hammond, as-  
sisted by William F. Cassidy, both of the  
class of 1919 at Cornell.

Looking with the *naked eye* upon Tele-  
view pictures projected on the screen, we  
find a *blurred double image* with a fuzzy  
suggestion of chromatic colors permeat-  
ing it. And it is true that there really are  
two images on the screen; one super-  
imposed—slightly off-center—over the  
other. In the projection-room you will  
find two projection machines operating in  
co-ordination and each throwing its con-  
tributive image on the screen simul-  
taneously. Going further back, we learn  
that the subject-matter was originally  
photographed with a stereoscopic, or  
double-lensed, camera: these lenses have  
been adjusted to a distance apart corre-  
sponding to the space—optically speaking  
—between the two human eyes.

An observation by the writer at this  
point might be helpful to the reader in  
understanding and visualizing the Tele-  
view method at this stage of its develop-  
ment. Several years ago I had a serious  
infection of the eyes. An operation and  
heroic treatment effected a cure, but I  
suffered a collapse of the optical muscles.  
They refused to binocular. I saw two  
images. Each eye saw separately. You  
can do the same thing, by deliberately  
forcing the eyeballs to draw themselves  
so as to look in two straight *parallel* lines.  
You will then see two slightly blurred  
images.

The ingenious feature of the method  
is introduced at this point. Just before the  
projection on the screen begins, spectators  
become aware that the stereoscope device,  
thru which they must look at the screen,  
has suddenly come to life! We can hear  
a slight whirring and feel a tiny smooth  
vibration within. It is the motor within  
each instrument. Perhaps we had noted  
on first examining the instrument that it  
contained a small, two-vaned "shutter,"  
which persisted in sticking in one of the  
windows and thus threatening to spoil  
our clear view of the screen. But now  
we note with satisfaction that the shutter  
has mysteriously disappeared! The fact is  
that it is revolving so fast that we cannot  
see it.

Now, this shutter co-ordinates perfectly  
with the projection machine and cuts off  
the vision of each eye alternately so that  
one eye sees one "frame"—as each  
separate picture that forms the strip of  
pictures is called—and the other eye sees  
only the following or alternate one. Be-  
cause of the infinitesimal elapse of time  
—1/196th of a second—of the duration of  
each impression, they seem to be simul-  
taneous but separate images. When they  
are blended in the brain they give the  
sensation of depth, observable in the old-  
fashioned stereoscope. The ordinary rate  
of 16 pictures to the foot is used.

The cost of equipping a theater with

mechanical shutters is given by the in-  
ventors as five dollars a seat, separate  
shutters being necessary for each observer.  
The cost of producing a picture by this  
method is said to be about double.

The result of witnessing a Televue  
moving picture is startling. In stereoscope  
"still" pictures we were impressed with  
the realism induced by the appearance of  
solid images with perceptible air-spaces  
between them. With these "real" images  
set in motion, the effect is astonishing.  
But one gets a real thrill when moving  
objects are set in motion coming directly  
toward the spectator. They actually leap  
from the screen! The result is uncanny.  
One shrinks back for an instant to avoid  
what must prove a disastrous impact. The  
illusion is perfect.

The background of the photographic  
picture appears to be no farther distant  
than the surface of the actual screen from  
the spectator. Any person or object in the  
picture that moves in any degree from the  
picture background toward the observer  
seems actually to step out of the picture  
and approach. Thus moving figures ap-  
pear to be carrying on the action on a  
real stage projected toward the audience  
in front of a realistic back-drop.

What presumably happens is that objects  
approach just as close to each individual  
spectator as they did to the camera. The  
audience is really looking thru the lens of  
the camera, which has been made to syn-  
chronize with the universal focus and  
vision of all who see it thereafter. The  
eye of the cameraman has attended to  
that. Thus, if an object is moved to  
within six feet of the camera, it seems  
to have emerged from the background and  
approached to within the same distance of  
each spectator. I sat at a distance of let  
us say one hundred feet from the screen  
and yet the illusion in one or two instances  
was so perfect that I felt convinced that  
if I had put out my hand I could almost  
have touched the foremost objects in the  
picture!

And Televue is only one of the many  
indications showing the marvelously rapid  
advance of the motion picture to spheres  
of perfection and efficiency at which we  
can only hazard a guess from day to day!

## Songs of the Shadows

(Continued from page 41)

We tread a thousand weary ways,  
And heavy burdens know;  
We toil in patience thru the years,  
Alike in sun and shower,  
Paying the price of blood and tears  
For one climactic hour.

We tread the boards thru action long,  
Face conflict grim and hard,  
To gain one triumph over wrong,  
One moment of reward.  
We move upon the mighty screen  
From dawn to set of sun  
To make one little perfect scene  
Before our part is done.





# Women's Work in Motion Pictures

(Continued from page 29)

Pauline Frederick, and was two years with "Brewster's Millions" and four with Julian Eltinge in "The Fascinating Widow." It was at the close of this latter piece in Toledo that she suddenly decided to become a scenario writer; and she at once returned to New York to prepare herself for her newly chosen profession.

Edwin Carewe, the Metro director, to whom she had submitted an adaptation, admired her work and gave her her first opportunity as a staff member of the Metro organization. In less than a year she was placed at the head of her department; and for seven years thereafter she applied herself diligently to the task of selecting, adapting, supervising and editing pictures. During this period she turned out "To Hell With the Kaiser," "Draft 258," "The Millionaire's Double," and "The Successful Adventure."

Then came the turning-point in her work—the great opportunity to reveal her full capacity and to establish herself for all time as one of the truly vital factors in motion-picture production. She received the assignment to do "The Four Horsemen of the Apocalypse." And—tho few people realize the fact—this picture (which marked a new mile-post in the progress and development of the cinema) was as completely her own personal production as it is possible for any great enterprise to be the exclusive product of one person.

Not only was the script and continuity her own undivided creation from start to finish, but it was thru her influence that the directorship was assigned to Rex Ingram. It was she who watched and supervised every detail of the picture's progress; made suggestions; edited and cut it; wrote the titles; decided most points; solved its problems; and, in short, fused life and personality into every foot of film.

But she did more; and nowhere is her shrewd, far-seeing vision better exemplified than in this further detail: She sensed the possibilities of Rodolph Valentino as a leading man, and literally put him upon the map. Tho she and Ingram worked in perfect accord, her one undeviating stipulation was that, if she secured him the directorial commission for the picture, Valentino—then a comparatively obscure "heavy" whom she had never met—was to play Julio. Since then the world of filmdom has, in unmistakable fashion, stamped its approval upon this choice of hers. Thus it was that she achieved a great and epoch-making picture, and at the same time gave to the public its most popular romantic idol.

The irony of life is such that credit does not always fall where it is due. But those on the inside know that "The Four Horsemen," body and soul, was the work of June Mathis. Immediately upon its release she was flooded with commissions; she had become the recognized leader in her field—the Mrs. Harun-al-Rashid of screen editors. But thru loyalty she remained with Metro until 1922, and then went to the Famous Players-Lasky organization, where she did Valentino's first starring vehicle, "Blood and Sand"—thus adding another splendid achievement to her already remarkable record.

Miss Mathis has now received the most important of all her assignments—and incidentally the highest editorial honor which the industry has to offer—namely: the adaptation of "Ben Hur."

June Mathis, however, is by no means the only woman who has attained high

distinction in motion-picture production. The list of women whose creative and organizational labors have deeply affected the evolution of the cinema, is a long and imposing one.

Regard Mary Pickford, for example. Because of her supremacy as an actress, the public gives little thought or consideration to her other important accomplishments. But had Miss Pickford never appeared on the silver sheet, she would still be a significant figure in motion pictures. Her personal management of her own productions—her work in selecting material, editing scripts, casting, directing, and releasing—constitutes a conspicuous and noteworthy chapter in motion-picture history.

When the public reads the announcement that an actress like Mary Pickford has formed her own producing company and is heading her own organization, it does not realize what tremendous labors and responsibilities are entailed. The task of managing such an enterprise is a Herculean one. It requires a knowledge of every phase of the industry; and it involves the spending of millions, the running of tremendous risks, and the supervising of a dozen technical and commercial departments. When one adds to all this the artistic responsibility of selecting and creating an appealing picture and of playing the leading rôle therein, some idea may be gained of the mental capacity and commercial acumen necessary for such an undertaking.

And yet, this is what Mary Pickford has done—and done successfully. Her actual achievement in pictures—barring her histrionic artistry and considering merely her organizational and directorial activities—would make many a Wall Street magnate's job seem trifling by comparison.

Another woman director and producer whose accomplishments have gone a long way toward making the motion-picture industry what it is today, is Lois Weber. "Lois Weber Productions" are known wherever pictures are shown. She is one of the most notable contemporary creative figures in the screen world; and when the history of the cinema comes to be written, her name will be somewhere up near that of the eminent Abou ben Adhem himself. Not only is she the world's leading woman director, but she is one of the leading directors of the screen, irrespective of sex.

Like June Mathis, Lois Weber began her career on the speaking stage; and she was also educated for concert work. But the lure of the films was irresistible, and so great was her aptitude, that almost at once she began turning out pictures of a very high order. She both wrote and directed many of the conspicuous successes of recent years. Among her productions are "Where are My Children?" "The Man Who Dared," "Borrowed Clothes," "For Husbands Only," "Hypocrites," "To Please One Woman," "The People vs. John Doe," and "Too Wise Wives." This list, tho not complete, is an eloquent argument against the silly contention that women are not equipped by nature for the larger tasks of this world; and it brings vividly before one the fact that the cinema industry—the fourth greatest industry in the world today—would be far behind its present state of development, both artistically and commercially, had it not been for the achievements of the many women in its ranks.

It is in the scenario departments of the various motion-picture organizations, how-



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ever, that the most extensive feminine influence is felt. Here the success of women has been nothing short of phenomenal. The continuity, or pictorialization, of a story, is really the hub round which all the rest of the industry revolves. It is, in a sense, the mainspring of the entire cinematographic mechanism; for on it depends, in large measure, the success of every other branch of operations. And herein lies the tremendous importance of the women in picture production.

Consider, for instance, the work of Jeanie McPherson. How many persons realize, when they sit enjoying a photodrama by the famous Cecil deMille, that the entire foundation of their pleasure was laid by a woman? Yet such is literally the case; and that woman is Jeanie McPherson. It is she who first takes the idea for Mr. deMille's picture, develops it, injects its dramatic values, sustains its suspense, works out its effects, arranges its narrative, indicates each scene and setting, and gives it life, interest, homogeneity and appeal. It is really her handiwork—her vision and her ideas—which Mr. deMille presents to the world, acting as middleman between her brain and the public eyes.

For years Miss McPherson has been scenario editor and right-hand "man" for Cecil deMille. The majority of his most celebrated productions have been the fruits of her exclusive labor; and to her, as much as to anyone else, is due the success of "Joan the Woman," "The Woman God Forgot," "The Whispering Chorus," "Don't Change Your Husband," "For Better, For Worse," "Male and Female," "Manslaughter," and "Adam's Rib."

It is no mere coincidence that the chief scenario writer and editor for the other famous DeMille—William C.—is also a woman; for, as I have pointed out, women somehow have shown an amazing aptitude and ability for this most difficult and exacting branch of picture production. And the remarkable thing about this fact is, that scenario and continuity writing is a task which requires, in the highest degree, many of those faculties which women are not supposed to have developed as yet—to wit: organization, a dramatic sense, creative ability, originality, a feeling for balance, accurate judgment, selectiveness, and a marked ability to generate ideas and to weigh values.

The woman who writes the continuities for William deMille is Clara Berenger. Miss Berenger served an apprenticeship as a newspaper woman and magazine writer, and later did free-lance work for Edison and Vitagraph. Then, after a connection as staff writer with Fox and Pathé, she joined the Famous Players-Lasky forces. Among her successes are "The Firing Line," "Come out of the Kitchen," "Dr. Jekyll and Mr. Hyde," "The Cost," "The Fear Market," and "Sadie Love"; and she is also the original and sole creator of "The Gilded Lily," "Exit the Vamp," and "The World's Applause"—this last being William deMille's latest Paramount production. The anti-feminists would do well to ponder this amazing list.

It is unfair, perhaps, to place so much emphasis on a few individual women editors and continuity writers, but no single article could begin to do full justice to all the women who have achieved success in this field; and my task must necessarily be suggestive and general. For instance, much could be written of the work of Anita Loos, of that famous team of authors, Emerson and Loos. Even before she won renown as a creator of original comedies, she had helped signally toward the popularization of Douglas Fairbanks; for it was she who wrote those

early titles to his pictures, which won immediate recognition and set a new standard in tittular humor.

Then there is Frances Marion, whose name is appended to many of the great modern photodramas—as, for instance, "Rebecca of Sunnybrook Farm," "Captain Kidd, jr.," "Anne of Green Gables," "Pollyanna," and "Humoresque." And there is Ruth Ann Baldwin, Sada Cowan, Beulah Marie Dix, Olga Printzlan, Rita Weiman, Agnes Christine Johnston, Mildred Considine, Hope Loring, Catherine Carr, Julia Burnham, Ann Maxwell, Mary Murillo, Katherine Reed, Marion Fairfax, Adele Buffington, Lois Zellner, and many others—all of whom, as editors and continuity writers, have made notable contributions to motion-picture history.

And there is still another branch of creative activity in which the feminine mind has left its indelible impress. Motion pictures do more toward forming the sartorial taste of the country than all the fashion magazines combined; and the task of designing women's clothes for the foremost "society" films is one which demands the most delicate and competent taste; for a picture's appeal may be either greatly diminished or greatly enhanced by the way its characters are dressed.

Here again, in this important department, we find the leading position in the entire cinema field filled by a woman. The dramas of Cecil deMille have long been remarkable for their feminine attire; and it is Clare West who for years has created and designed every gown, suit, cloak, negligée and frock worn in these dramas. So successful has Miss West been, and so attractive have her models proved, that even Paris has begun to copy her creations.

There has, indeed, been almost no branch of the cinema industry in which women have not distinguished themselves. One of the great pioneers in motion pictures was a woman—Mme. Alice Blanche. At the end of the last century she was in entire charge of the Gaumont Studios in Paris, and she alone was responsible for those early masterpieces, "The Pit and The Pendulum" and "The Rogues of Paris." Later she formed the United States Amusement Company, and produced (among other noteworthy films) "The Dream Woman," "The Sea Waif," "The House of Cards," and "The Great Adventure." Ida May Park (Mrs. Joseph DeGrasse) is another woman director and producer, with such pictures as "The Butterfly Man" (Lew Cody) and "The Midlanders" to her credit.

Nor can the name of Mrs. Sidney Drew be omitted from any list of women whose executive and organizational work has contributed to the greatness of the motion-picture industry. Because she played in the pictures which bore her and her husband's name, the public is apt to overlook the constructive labor she did in helping to create a new type of screen comedy. In this work, Mrs. Drew played a part co-equal with that of her husband. . . .

Katharine Hilliker has won renown as a title writer, editor, and publicity woman. Miriam Meredith has for years been chief reader for Thomas H. Ince, and is the founder and general manager of The Mimmers' Workshop Theater. Blanche Stuart Scott (the first woman, parenthetically, to drive an automobile from coast to coast) is the studio manager of the Hal Benedict Studios. . . .

But there is no need to continue. Women have done their full share in bringing the motion-picture industry up to the exalted and influential place it holds in the world today, and in so doing have carved their names imperishably on the tablets of contemporary history.



# The Question of Attraction

(Continued from page 26)

never would, she said! "Not while I am working, at any rate," she qualified. "The Screen is a Career. Marriage is a career, too. The two cannot be united successfully in one person. I see that now. Besides, to me, marriage means children. Without children, the institution is just that—an institution. Barren. Well, I have my little girl, now. I have my screen career. They are sufficient. Why should I marry again?"

I omitted to speak of the unknown quantity called "falling in love." I was human enough to refrain from observing that not so very long ago Pola came forth with the pronouncement that she would not fall in love for five years—and now look at her! I couldn't do it. Seena seemed so poised and sure and serene that I was beholden as a woman and a philanthropist of the passions to leave her be!

But I did query her on men. I asked her, in the name of all Flapperdom, what was the surest way to attract a man. I reminded her that the magazines and papers are constantly full of such adjurations as "Girls, be Clinging Vines," or "Wives, wear orchid lingerie if you would Hold Your Husband," and suchlike. I told her, with some pleading, that no question on earth was so vital to Womankind as the question of Attraction. Her advice, her theory, her what-she-would, I held forth, would be devoured syllable for syllable by every Wife, Widow, Stenographer, Serving Wench, Follies Girl, Bachelor Maid and Mother of Six, the length and breadth of the land.

Miss Owen looked properly overcome, but she realized, I feel sure, the full responsibility thus lightly laid upon her.

She didn't say, superficially, "You must be wise to win," or "Sin to succeed," or any such time-honored maxims. No. She said, sincerely:

"The way to win a man is by *understanding him*. If you take an interest in a man's affairs, he is yours. The trouble with most girls is they want to talk too much about themselves. They are too full of their own importance, their own interests, their own plans and dreams. It isn't, either, a mere matter of being a good listener. A girl has got to be an intelligent listener and a *responsive* listener. She has got to ask and she has got to answer. It can't be feigned.

"If you understand a man, it doesn't matter whether you have blonde curls or black braids, whether you are short or tall, fat or thin, wealthy or poor.

"If you understand him, if you can pal with him, you have vamped him, not out of ten dollars' worth of orchids and one or two dinners but out of his bachelorhood.

"Understand him and the ring is yours!"



## It wasn't easy to tell him

BARTON faced an unpleasant job that morning. As sales manager it became his duty to speak to one of his men—an ambitious man, yet unsuccessful—on a subject almost universally avoided by everyone.

There was something about this man that was holding him back—some invisible something that became a silent indictment against him and seemed to offset every other admirable quality he had in his favor.

Repeatedly it stood between him and an excellent order. And the pity of it all was that the man himself was utterly unaware of what his handicap was.

Of course, it wasn't an easy thing for Barton to tell him. But the sales manager had studied and observed his man, had found the cause and then, fortunately, had the courage to tell him.

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It had been a hard jolt at the time but it did him a lot of good.

\* \* \* \* \*

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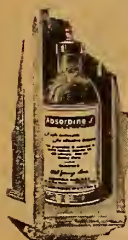
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# The Common Law

(Continued from page 34)

The "crowd" had it that he was "mad about Valerie."

Louis went to Querida's fortnightly "party." It was a mad scene, and the mad pivot of it all was Valerie. In the swirling midst of confetti, mounted on a table, flushed and riotous, the girl was singing to the strumming of an amorous guitar.

Querida was trying to put his arm about her.

Louis called to her, "Valerie! I want to speak to you!"

Valerie jumped from the table. Her eyes were overly bright and there was a touch of hysteria in her manner.

She followed Louis into the hall. He took her in his arms. "Valerie" he murmured, not in anger, but rather as one would soothe with gentle reproachfulness a refractory child, "how can you, dear? What does it mean?"

"It means that I love you," the girl said, "I . . . Louis, I can't go on with this. And I can't marry you. Lily was right about the marriage part, but she doesn't know about the way I . . . I love you. I haven't any pride left any more. I haven't anything left. Only you . . . only you . . ."

"I know. I told you that. You see, you must marry me."

Valerie detached herself from his arms. "No," she said, with surprising clarity, "I'm not going to marry you, Louis. There is another way. A way that will give us our love but that will leave you free. A common law marriage."

Louis stared at her. "What are you thinking of?"

"You. Me. Your family. The things that will matter to you in the long run. That is the solution. The only one. I cannot marry you and I can't live without you. This is the end of May. . . . Louis, on the first of June I am coming to your studio as your common law wife. Oh, I know what you are thinking. You are thinking that I don't know what I am saying; that it sounds ugly; that you couldn't do 'that sort of thing.' But after all, if the suggestion comes from me? If it is the only thing that can make me happy. Louis. . . ."

Louis shook his head. "That is out of the question, Valerie," he said; "I am going to give the family one more chance to come across. Not so much for their sakes as for yours. Then, if they still act unkind, we will be married anyway and the whole crew can go to blazes."

Valerie simply smiled. She knew what the family would say and she had determined not to marry Louis unless they gave their consent. Tita Tevis and others in the quarter had told her of what happened to young men of "family" who married their models and lived to regret it. Louis should have no regrets thru her.

Of course the family maintained their stand. Their dignity demanded that of them. Neville Senior took refuge in a mighty wrath to cover up his misgivings. Mrs. Neville sobbed and was sentimental. They begged him not to bring "disgrace" upon them in their old age.

"Your sister has just announced her engagement to Mr. Cardemon," his mother reminded him, tearfully, "it would be a terrible thing for her for you to come out and marry some model . . . just now. . . ."

Louis left the house. They couldn't see. They *wouldn't* see, and that was an end to it, but he would be damned if he would sacrifice Valerie to a mouldering pile of

petty prejudices. Lily and her Cardemon . . . a fine thing upon which to sacrifice his love for Valerie.

Black days.

Louis laid aside his palette and brush, his painter's smock hung limply from its hook and gathered dust upon its troubled oil.

Spring, which had come in so joyously, trailed wan feet in the dust.

Black nights.

Valerie was gone. So was Rita Tevis. Querida swore he knew nothing of her. Letters were unavailing. No forwarding address had been left.

Where Valerie had gone became the pivotal point of Neville's life. Did she plan to return June first and become his common law wife as she had promised? If she did, would he have the strength to force her into a legitimate marriage? And if he didn't have the strength to do that, then would he have the strength to resist her own suggestion?

He loved her, that was all. But even that wasn't enough. Love has been the instrument of destruction. It mustn't destroy Valerie.

Why didn't she come back? Where was she? He wrote her letters releasing her from her promise. Perhaps she was afraid to come back, fearing that he would hold her to that promise. But she ought to know him better than that, who had seemed to know him so well. . . .

On the night of June first he was alone in his studio. He was almost always alone now. He was alone in the midst of many, and so what was the use of many? Whatever he did, whomever he saw, it seemed all the same. . . .

Valerie came in.

"It is June first!" she said.

Valerie was like that. Unexpected because she was so definite and firm. Doing so utterly what she had said she would do.

Just for the moment the relief of seeing her, the being warm again after having been so lonely and so cold, shook Neville from the balance he had planned. She was with him! At whatever terms, that seemed momentarily to be enough. Now . . . now he knew the full measure of his own suffering. Now he gauged his desolation.

Valerie was talking to him; "Your sister," she was saying, "Mr. Cardemon. . . ." Louis forced himself to stop drinking her in with his eyes, so that he could hear her voice. "Things aren't fair," she was saying, "sincere things aren't the things that matter . . . in this day and age. But one must know that that is so. One must accept that, because 'that' is stronger than we are. Up there, where Rita and I were, I got caught in a storm one day. I went into a Lodge and a man was there. He tried to make love to me and we had a frightful time. The man was the man your sister is engaged to. That made me see things . . . in a sense. But it made me know, too, that just because people are so blind and so deluded and so dependent upon things and people that don't matter . . . they can't see. . . ."

"What does it matter whether such people see or not? What does it matter to you or to me?"

"It matters to me because of you. You are your father's son before you are . . . are my lover. What your father stands for, you stand for because you can't help it. When we go against the particular



herd of which we are a part, the herd tramples us underfoot one way or another. Louis, I couldn't stand by and see you trampled because of me. I couldn't bear that. But I am willing to love you for as long as you love me. That is my absolute decision."

"Then we must part." (Ah, he was gaining strength. It was because he loved her, too, in the precise same way in which she loved him, with the sacrificial inability to hurt her, to harm a hair of her bright head.)

"You can say that? You can consider parting?"

"I can say it. I don't consider anything after that. I . . . it is all over for me, without you. I shall disappear into the herd, Valerie, trampled anyway."

"But your work . . . your Art . . . ?"

"That has become you, too. Useless without you. Sterile."

It was then they became aware of the presence of the elder Neville in the room. It was because he gave a peculiar cough.

"I've been here for some time," he said apologetically, "I wish that I hadn't been because . . . er . . . what I have come to say will sound like the result of what I've heard. It isn't, children. You see, your mother and I have been talking it over. After all, Louis, your happiness is what matters and now I can see how safe your happiness will be. I . . . I apologize."

The older Neville went over to where Valerie stood, uncertain, but very still, and kissed her on her white brow, where the bright hair parted and waved back. "You've said some terribly true things, my child," he said, "but after all, you see, there is something even stronger than 'the herd.' It's love. Louis. . . ." The elder Neville waved his hand toward his son. The gesture meant, pitifully, perfectly and completely, "Take her and God bless you both!"

Then he kissed Valerie tenderly on her brow in a paternal blessing.



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## Does the burning sun of summer redden and coarsen your skin?

**SWIMMING**—motoring—golf or tennis, under a scorching sun. What happens to your complexion? Is it marred by redness and roughness? Do sunburn, tan or freckles rob your complexion of charm? There is no need of it.

You can *protect* your skin from the burning rays of the summer sun. You can *guard* it against sunburn, tan and freckles if you adopt the regular use of Ingram's Milkweed Cream.

Ingram's Milkweed Cream, you will find, is *more* than a face cream. Not only does it *protect* the skin—it *keeps* the complexion *fresh and clear*, for Ingram's Milkweed Cream has an exclusive therapeutic property that actually "tones-up," revitalizes the sluggish tissues of the skin.

If you have not yet tried Ingram's Milkweed Cream, begin its use at once. It will soon soothe away old

traces of redness and roughness, banish slight imperfections. Its continued use will preserve your fair complexion through a long summer of out-door activities.

Go to your druggist today and purchase a jar of Ingram's Milkweed Cream in the 50c package or the standard \$1.00 size. (The dollar jar contains three times the quantity.) Use it faithfully, according to directions in the Health Hint booklet enclosed in the carton—keep the charm of a fresh, fair complexion through the hot vacation days.

**Ingram's Rouge**—"Just to show the proper glow" use a touch of Ingram's Rouge on the cheeks. A safe preparation for delicately emphasizing the natural color. Offered in thin artistic metal vanity-box, with large mirror and pad—does not bulge the purse. Five perfect shades, subtly perfumed—Light, Rose, Medium, Dark or the newest popular tint, American Blush—50 cents.

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21 TENTH STREET DETROIT, MICHIGAN  
Canadian residents address P. F. Ingram Company, Windsor, Ontario. British residents address Sangars, 42A Hampstead Rd., London, N. W. 1. Australian residents address Law, Burns & Co., Commerce House, Melbourne. New Zealand residents address Hart, Pennington, Ltd., 33 Ghuznee Street, Wellington. Cuban residents address Espino & Co., Zulueta 36 1/2, Havana.

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Beauty  
in Every  
Jar



## Ingram's Milkweed Cream

Send ten cents for Ingram's Beauty Purse—An attractive souvenir packet of the exquisite Ingram Toilet-Aids. Mail the coupon below with stamps or coin and receive this dainty Beauty Purse for your hand bag.

Frederick F. Ingram Co., 21 Tenth Street, Detroit, Mich.

Gentlemen: Enclosed please find ten cents. Kindly send me Ingram's Beauty Purse containing an elderdown powder pad, samples of Ingram's Face Powder, Ingram's Rouge, Ingram's Milkweed Cream, and, for the gentleman of the house, a sample of Ingram's Therapeutic Shaving Cream.

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Street.....

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"The Talk of the Fashionable World"

A superfine talcum powder, fragrant with the delightful odor of  
**ED. PINAUD'S**  
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Sample sent to you for 5c. Write our American Import Office

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The ORIGINAL weird Mysto Talisman Ring—wards off evil spirits, sickness, spells, etc. Ancient belief, brings Success to wearer in love, business, games, ALL Undertakings. Green Gold finish, snakes set with Lucky Mysto Ruby and Emerald, fits any finger. **ALSO** The startling MYSTO WONDER, amusing & mysterious instrument, answers ALL questions, LOVE? Hate? Enemies? Marriage? Children? Money? Life? Luck? **FREE** with Outfit—A DREAM BOOK—**ALSO** Free plan to make money. Pay on arrival \$1.97 Plus Postage.  
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Lowest in Price  
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Support nature and look your best. If your nose is ill-shaped, you can make it perfect with ANITA NOSE ADJUSTER. In a few weeks, in the privacy of your own room and without interfering with your daily occupation, you can remedy your nasal irregularity. No need for costly, painful operations. ANITA NOSE ADJUSTER shapes while you sleep—quickly, painlessly, permanently and inexpensively. There are inferior imitations, but the ANITA NOSE ADJUSTER is the ORIGINAL nasal supporter highly recommended by physicians for fractured or misshapen noses. Self adjustable. No screws. No metal parts. GENTLE, FIRM and PERFECTLY COMFORTABLE. Write today for FREE book, "Happy Days Ahead," and our blank to fill out for sizes. Return blank to us and your nose adjuster can be paid for when it reaches you.

**SEND NO MONEY**

THE ANITA Company, Dept. 832, ANITA Bldg., Newark, N. J.

## The Editor Gossips

(Continued from page 55)

heard interesting things about their dancing tour. The crowds have been tremendous—so tremendous, in fact, that she has been forced to go thru into the theaters ahead of Rudy. Attempting to enter the theater with him, she has had her clothes torn. He later goes thru the crowd with an erstwhile football player on either side of him. A veritable center-rush.

Because they played small towns in many one-night stands, they enjoyed the luxury of a private car. And Mrs. Valentino says it amazed her how people in the little towns and hamlets they passed thru knew when their train was due. The stations would be crowded. And the cheers always brought the Signor Valentino out on the observation platform.

One night her aunt, who traveled with them, returned to the track where their car was sided to find several young girls balanced on top of soap boxes, peeping thru the window chinks.

Such popularity must often be difficult to bear. The shades of their car had to be pulled down all the time unless they desired an audience. Even breakfast had to be eaten by electric light. There are many times when gold-fish have more privacy than motion picture stars.

Mrs. Valentino, incidentally, is one of the most beautiful women we have ever seen. Her face is pale and her lips are scarlet. Her hair is braided and coiled silkily over her ears. This day she wore a severely tailored gown of a rough grey and black material and a smart black turban. Unusual and striking in appearance... but none the less beautiful for that.

Motion-picture stars have written biographies since the beginning. And while Rodolph Valentino is not about to publish his biography, he is about to publish a book of verse, called "Reflections." It is to be very attractively bound in Chinese red and lettered in gold and black. We have seen the dummies. The contents? Poetry from his own pen; some of it written to various people and some of it written of various people and various things.

And we venture a prophecy that the love lyrics of Rodolph Valentino will not burden the shelves of any book-shop very long. Their sale will be tremendous. And after all, what could be more fitting and proper than love verses from the pen of Valentino?

It must be a toss-up with the stork whether to drop a baby into the nursery of a castle or the nursery of a motion-picture star's abode. The reason for our wanderings is little Mary Hay Barthelmess. Her paternal grandmother took us to call upon her at the Barthelmess suite at the Algonquin Hotel the other day. It was a gala day for little Mary. She was wearing her first short dress. And her grandmother had brought her a half-blown pink rose to honor the day... with a nosegay of spring flowers for her mother who was ill with influenza.

The pink rose was free of thorns and like another pink rose which her grandmother had carried to her on the evening of her natal day. Pink roses... fine embroidered dresses... a dainty pink layette... a French enameled scale for the daily weighing... a specially trained baby nurse... and two New York baby specialists in attendance... These are a few of the things Miss Barthelmess found waiting for her.

But Mary, crushing the rose in her tiny



hands and gazing with sleepy blue eyes at her adoring grandmother, seemed quite unconcerned over the name it has been given her to bear. After all, Mary Hay makes a tender, loving little mother and Dick Barthelmess makes a devoted young father. And if newspaper people and photographers must come, it is specified that they come at a time designed not to interfere with her feeding or her nap. So let the world go on.

The next day we saw Dick Barthelmess at lunch. He was at a nearby table and stopped to talk to us for a few minutes. He wears a poetic look these summer days. His hair is long while he plays in "The Fighting Blade," a story of England in the days of Oliver Cromwell. Needless to say, the long black hair looks curious when worn with modern sport suits.

He was hurrying, in order to catch a two-something train to Rye. Rye is the summer home of the Barthelmess family. Because Mary was ill, Dick explained he was going up to unpack some books and china. So things wouldn't look so moth-bally when his family arrived, he considered aloud, consulting his watch. Trains wait for no man.

It gave us a warm glow to see him hurrying off on his domestic mission. All of us, when it comes right down to it, find homes pleasant places. We work for them, plan for them and dream of them. Whether we be movie star, mechanic or banker. . . .

One of our pleasantest times this month was tea with Mrs. Tony Moreno. Meeting such a woman, we realize how often the word charming is inadvisably used. If it wasn't often used carelessly and lightly, it might describe her better. While Tony gave his days to the Long Island studios where they were filming "The Exciters," Mrs. Tony sought treasures for the home they are building on the West Coast. We use the word treasures literally. One lamp, planned for the hallway, is of carved jade . . . green and white.

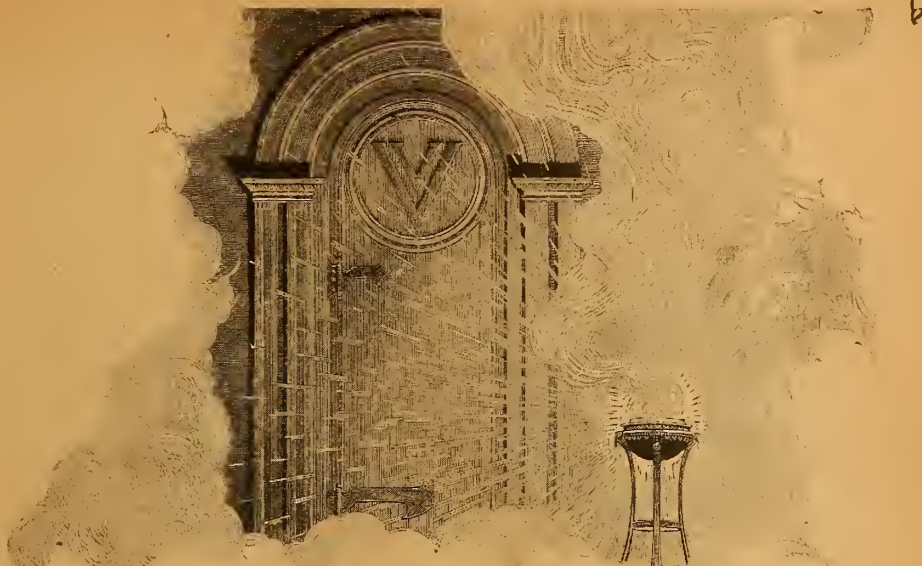
But of Mrs. Moreno herself. Her years of living have been full years. Her philosophy tells you that, for it is a philosophy born of experience, seasoned with trouble and pain. It does you good to talk to her. She believes. In a World to Come. In Beauty. In Charity. She insists that the devastating, doubting philosophy so prevalent with the youth of today is but a phase of growth. One passes out of it to serenity and acceptance, she says. And she has time for whatever comes to her, whether it be pleasant or unpleasant. "Trouble," she says, "tries your spirit. But it helps form you into what you must ultimately be."

Nor is she talking from the luxury and ease of her present days, as she is now, independently wealthy, a leader of California's "four hundred," and beloved by the handsome, gallant Tony. She has known the monotonous grind of bringing up children and doing housework. And she tells you of those other days without affectation. It was those days which led her out of the dark places of doubt. . . .

We find ourselves hoping that the years will bring us something of the vision and serenity possessed by Mrs. Moreno.

And how grateful Tony should be that Love gave him this woman to walk with him, hand in hand, thru the years. More than a friend . . . a wife. More than a wife . . . a friend.

*A.W.F.*



## The Mysterious Door

—it guards the most  
fascinating secret in the world

LIKE alchemists of old, perfumers have spent their lives seeking in vain the secret which Vivaudou has at last found. Perhaps you have heard of the famous Door of Mystery, that has stirred the amazed interest of the perfume world. But you can never know what marvelous secret it jealously guards. Only Vivaudou and the four walls know. But to give to you the bewildering appeal of this secret, Vivaudou has created

## MAI D'OR

—more than merely a fragrance

IT is within the secret door that Mai d'Or is given a new quality that no other perfume has ever had.

How this mysterious power is imparted only Vivaudou and the four walls know. Mai d'Or alone of all perfumes can possess it.

With it you wield a new and delightful power—it stimulates you to greater heights of charm. It has subtlety and refinement—but softly hidden in the folds of its refinement there lurks an unsus-

pected power—truly the power to charm. For Mai d'Or is more than merely a fragrance; it is at once the flashing eyes of the gay coquette—the warm soft color of the debutante—the sinuous grace of the silken gowned Parisienne. It appeals—it attracts—it excites the interest of those about you; the envy of women—the homage of men.

Will you let another hour exist without knowing the compelling charm of it?

Send for sample and  
"The Story of the Secret Door"

Send only 20 cents to Vivaudou, (Dept. 7-D-8), 400 Fifth Avenue, New York, for a tiny bottle of Mai d'Or and a bit of the exquisite powder in a new paracake-puff, together with the interesting book "The story of the Secret Door" with hints on how to use perfume effectively.

You will want to know all  
of these Mai d'Or toilettries

Poudre, Talc, Creme, Savon,  
Poudres Compactes, Rouges,  
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Paris VIVAUDOU New York

Creator of exclusive toilettries—Mavis—La Boheme and the famous Ego Beauty Treatments



# W. L. DOUGLAS

## NAME AND PORTRAIT

is the best known shoe trade mark in the world. It stands for the highest standard of quality at the lowest possible cost. For economy and satisfactory service, wear shoes that bear this trade mark.

**W. L. DOUGLAS** constant endeavor for 47 years has been to make reliable, well made, stylish shoes at reasonable prices. The satisfactory service and the protection afforded by the name and price stamped on the sole of every pair have given the people confidence in W. L. Douglas shoes.



If you have been paying high prices for shoes, examine the W. L. Douglas \$7.00 and \$8.00 shoes. They are exceptionally good value and will give you satisfactory service.

**WEAR W. L. DOUGLAS SHOES AND SAVE MONEY.**

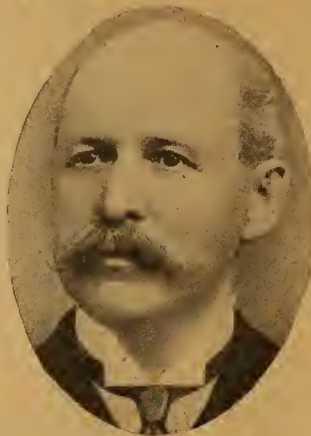
**\$5. \$6. \$7. \$8. & \$9. SHOES FOR MEN & WOMEN**  
**\$4.50 & \$5.00 SHOES FOR BOYS**

**WE WOULD BE GLAD TO HAVE YOU VISIT**

W. L. Douglas factories at Brockton, Mass., examine the high grade leathers used, and see how carefully good shoes are made by skilled shoemakers under the supervision of experienced men, all working with an honest determination to make the best shoes that can be produced for the price.

ASK YOUR DEALER FOR W. L. DOUGLAS SHOES.  
IF HE CANNOT SUPPLY YOU,  
WRITE FOR CATALOG.

ESTABLISHED 1876



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President  
W. L. Douglas Shoe Co.  
132 Spark Street, Brockton, Mass.

**TO MERCHANTS:** If no dealer in your town handles W. L. Douglas shoes, write today for exclusive rights to handle this quick-selling, quick turn-over line.

*Why Dont You Buy*

## CLASSIC

for AUGUST

*The Picture Book De Luxe of the Movie World*

### Please Page Mister Freud!

A little Freudian technique has been injected by Charlie Chaplin in his latest comedy, "Public Opinion." It seems that a villain is not a villain after all—he merely has a complex. By his complex shall we know him! Charlie is most illuminating in telling Ted Le Berthon all about it for CLASSIC.

### The Press Agent Pauses

For once this irrepressible person must stop, look and listen. Someone who knows the game offers him the most pregnant advice. The article is exceedingly humorous. You will not want to miss it.

### "Trilby" in the Movie World

Andrée Lafayette who possesses the most beautiful feet in France, takes the part of the famous little French model in the picture, "Trilby." An interview with Miss Lafayette and a picture of her famous feet are given in CLASSIC.

AUGUST **CLASSIC** AUGUST

That "Different" Screen Magazine

ON ALL NEWS STANDS

## Susie Takes a Chance

(Continued from page 48)

interstices of the arbor. Somebody was playing the March of the Wooden Soldiers from the "Chauve-Souris," a simple, childish thing with a quick rhythm. She, too, would have liked to stay where she was. But she was not going to monopolize Muriel Harcourt's most amusing guest any longer.

"It is pleasant here," she admitted. "But I'm going in just the same."

They walked down the path toward the drawing-room windows. Suddenly Mr. Garner paused.

"I'm a perfect ass to spill everything to you like this—I do hope I haven't spoiled your evening."

"You know you haven't," Susie said.

In the faint light from the drawing-room windows she caught the flicker of his grin, his smile of amusement at himself, which she liked so much.

"Yes," he admitted, "I know it perfectly well. Nobody is ever bored when you really tell something about yourself—when you really expose yourself."

Susie smiled to herself. She knew she could tell him some things about herself that would interest him.

"I dont know but what you're right," she said, "especially if one makes oneself a little ridiculous."

"That's a mean one," said Mr. Garner.

"I said 'a little ridiculous,'" Susie protested. "A very little."

"No man wants to be even a very little ridiculous in the eyes of a charming and beautiful woman."

"You do," Susie said.

"But I dont really," he insisted.

"Yes," Susie said. "You make yourself a trifle ridiculous on purpose—and you do it very well, I assure you."

They paused at the French window.

"Look here," said Mr. Garner, "may I tell you the rest of the story—when it happens?"

"I hope you will—when it happens," Susie said.

She saw Muriel Harcourt bearing down on them. Mr. Garner saw her too.

"May I come to call?" he asked.

"I live way out on Long Island," Susie warned him.

"It cant be more than a hundred and twenty miles because Long Island is only—"

"Oh," Susie cried, "it's only twenty miles."

"May I come to tea?" he asked.

"Do," Susie said.

He bent nearer her.

"May I come tomorrow?"

Susie checked her impulse to say "Of course."

"Come whenever you have some more of the story to tell me," she said.

Sitting alone in the corner of the big car on her way home that night, Susie had time to remember everything that had happened at Muriel Harcourt's—everything she had said and everything Philip Garner had said. She was amazed at how different he seemed. A month back she had thought of him as infinitely wiser in the ways of the world than she was, as living a life that she could hardly hope to enter. Now he seemed incredibly boyish. He was as young as Clay Newton. He was younger. He must be an utterly irresponsible, happy-go-lucky chap—the sort who fell in love over the week-end. She liked him. But she wasn't sure that she didn't like Clay better. Clay was not so amusing to talk to but there was something solid about Clay; something dogged and sturdy; something you could tie to.

She wondered if Mr. Garner wasn't



more of a light-weight than she had ever suspected while she was his secretary; a college boy who happened to have a talent for good stage stuff. What would Dr. Enoch Bennett think of such a man? At least Dr. Enoch could hardly say that Philip Garner had been afraid to take a chance. Obviously he was the sort who would take almost any chance. And suddenly Susie felt tears in her eyes. And for the last five miles of the drive to Magda Basarov's house the tears rolled down her cheeks. Susie was homesick. In these last weeks she had become very fond of Magda Basarov. Susie had hardly had a woman friend. And now Magda was gone. And for weeks and weeks she must play that she was Magda Basarov. It would be quite horribly lonely—this job. She would never meet anybody she knew—except Philip Garner. And Mr. Armistead. But Mr. Armistead was a business associate and not a friend.

Susie awoke the next morning with a start. She had been dreaming some happy dream. But as she opened her eyes and realized where she was, she remembered the task she had undertaken. Again the sense of the loneliness of the life she must live flooded over her. She forced herself to think about something else. But it was a most unhappy Susie who went down to breakfast that morning.

Mr. Armistead was awaiting for her, a newspaper in his hand. He grinned cheerfully and laid the paper out on the table.

"Look at that!" he said.

Susie saw two pictures of herself on the first page. And underneath was the story of her disappearance. Susie read rapidly down the column. Clay Newton had come on to New York, had failed to find her at her Twenty-first Street address, had tried to find Philip Garner, had discovered that Philip Garner had sailed for England.

"It is understood," the story continued, "that Mr. Garner sailed for this country last Saturday on the *Mauretania*. Detectives boarded the *Mauretania* at quarantine yesterday but Mr. Garner was not among the first-cabin passengers. At a late hour last night he had not been found."

Susie looked up at Mr. Armistead.

"Do you suppose they'll question Mr. Garner?"

"They most certainly will."

"I talked to him for an hour last night at Muriel Harcourt's," she said.

"Did he recognize you?" Mr. Armistead cried.

Susie shook her head.

"He spent the whole hour telling me about the secretary he had lost."

Armistead laughed.

"Of course he's innocent of kidnapping you so they can't have anything on him—he'll not be arrested."

"I don't see how they could arrest him," Susie said.

"Of course there is this," Armistead explained. "This is the kind of story the newspapers eat up—especially this time of year when news is a bit dull. 'Beautiful girl disappears' is always good for a story and the longer the search lasts the better the story and if they've got photographs that are really good, heaven knows when they'll stop. And the police will play right into their hands. They'll have to—otherwise the great public will think they aren't doing their job. They'll find a new clue every day because the papers will have to have a new lead every day."

"The thing I can't get over is that Clay did actually make the break," Susie said. She told Armistead a little more of Clay's story, and how both she and Dr. Bennett had failed to stir him to the point of



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A. S. Hinds Co

## Here's a delightful Cream for Sunburn

and a *real* preventive also. HINDS HONEY AND ALMOND CREAM is so refreshingly fragrant, so refined, so soothing and cooling, that you'll enjoy it thoroughly. It will quickly relieve all irritation and soreness, prevent blistering or peeling, and usually heal the skin over night. If used daily as directed it will keep the complexion in perfect condition all summer.

### The POWDER BASE—Perfection

HINDS HONEY AND ALMOND CREAM is not only valuable for protecting the skin from climatic conditions, but also is giving most gratifying results when used as a base for face powder. The process is extremely simple. Just moisten the skin with the cream and allow it to nearly dry, then dust on the powder. It will adhere wonderfully and remain in perfect condition longer than with any other base we know of. The cream and powder will prevent the skin from becoming rough or chapped.

### MANICURING—Without Soreness

This same HINDS HONEY AND ALMOND CREAM for years has been recommended as an aid in manicuring because it so agreeably softens the cuticle for removal

and prevents soreness; also because it adds to the lustre of the nails. Altogether, it is a gratifying success for the entire manicuring process.

### HINDS Cre-mis FACE POWDER

Surpassing in quality and refinement. Is impalpably fine and soft. Its delicate tints blend to produce the coveted effect and, with its subtle and distinctive

fragrance, enhance the charm of every woman who uses it. White, flesh, pink, brunette. Large box, 60c. Trial box, 15c. Sample, 2c.

### HINDS COLD CREAM

Gaining steadily in popular favor because it is perfect for massage, for cleaning the skin and improving the complexion. Valuable for baby's skin troubles because of its potent healing qualities. Contains the essential ingredients of the liquid cream; is semi-greaseless.

### HINDS Disappearing Cream

is greaseless, and never shows on the surface of the skin. It adds rare charm to the complexion by its softening, delicately refining influence. Makes rough, catchy fingers soft and velvety smooth. Prevents dryness and that objectionable oily condition. Cannot soil any fabric. A base for face powder that many prefer.

All druggists and departments sell HINDS HONEY AND ALMOND CREAM in bottles, 50c and \$1.00. Cold or Disappearing Cream, tubes, 25c. Jars, 60c. Traveler size, all creams, 10c each. We mail a sample HONEY AND ALMOND CREAM for 2c, trial size, 6c Cold or Disappearing sample, 2c, trial tube, 4c.

A. S. HINDS CO., Dept. 23

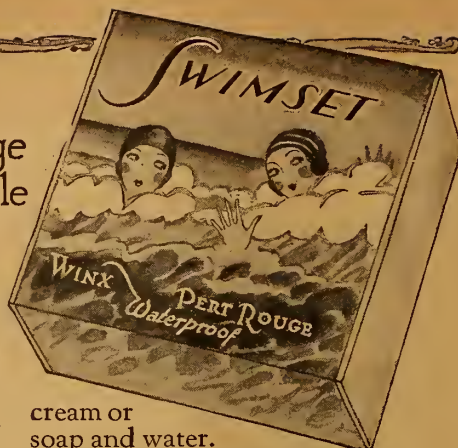
PORTLAND, MAINE



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an enchanting package  
for your dressing table

## Swimset

containing WINX and  
PERT the waterproof rouge



IN this wave-colored box, cool-  
gleaming as only the freshest of  
greens and blues could make it,  
you will find the regular full-size  
packages of PERT and WINX,  
together with an eyebrow brush.  
Think of the added pleasure of  
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PERT is a cream rouge, orange-  
colored in the jar, but a natural  
pink when applied. It lasts until  
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cream or  
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swimming or tears.

SWIMSET, at drug or depart-  
ment stores, or by mail, \$1.50.

Samples of Pert and Winx are a dime  
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ROSS COMPANY

79 Grand Street New York  
107 Duke Street, Toronto, Ont., Canada

### Georgette Le Blanc Maeterlinck Says---

"I consider it the supreme duty of women to be beautiful . . .  
they should search and study mind, body and soul . . . for  
beauty includes these things." Read Madam Maeterlinck's  
interesting interview in September BEAUTY.

### Psycho-Physical Culture Lessons

Penelope Knapp, an authority on this subject, will conduct a  
series of lessons teaching the Harmony of Being—elasticity of  
muscle, control of nerves, and conserved vitality.

### The Importance of the Right Coiffure

No matter how much care and attention a woman may give to  
her toilet, if she fails to dress her hair becomingly she puts a  
jarring note in the otherwise harmonious *tout ensemble*. Learn  
what styles are best suited to *your* type.

Interesting fiction, verse, interviews with  
celebrities, and many beautiful illustra-  
tions are also contained in Beauty

September *Beauty* September

Beauty Secrets for Every Woman

leaving the little shop in Belleville and  
giving himself the chance that his skill  
in photography offered him.

"He couldn't have found a better way of  
introducing himself to New York," Armi-  
stead barked.

Susie looked up at him.

"I wonder if that's why he's doing it?"

"There's only one other possibility,"  
Armistead said, "and that's that he's in  
love with you."

Susie shook her head.

"I was always a little in love with him,"  
she admitted. "But he never cared about  
me—except as a model."

"Well," Armistead said, "he certainly  
has spilled the beans."

"I wish you'd go and call up Mr.  
Garner," Susie said, "you can tell him I'd  
like to talk to him."

"Very well," said Armistead, "I don't  
see any harm in that."

He went off to the telephone and Susie  
sat down to her coffee and her thoughts.  
The thought of Clay made her smile. She  
pictured him persuading the police to take  
up his search. She pictured him studying  
the meager details in his possession. She  
pictured him baffled by the fact that  
Philip Garner had sailed for England and  
couldn't be reached.

It was absurd that she couldn't set his  
fears at rest.

Armistead came back.

"Garner isn't at home," he said. "The  
maid says he wasn't in last night—his bag-  
gage has arrived but she doesn't know  
where he is."

"Do you suppose they have arrested  
him?" Susie asked.

"Looks like it."

"We've got to protect him," Susie cried.

"We've got to protect Magda Basarov,  
too."

Susie got up, her breakfast forgotten,  
and walked back and forth.

"You're walking like yourself instead of  
like Magda," Armistead said.

Instantly Susie modified her carriage,  
adopted the pose of Magda Basarov.

"I forgot," she said.

"But you mustn't forget," Armistead  
warned her. "You must never forget."

"I won't," Susie promised.

Armistead tapped his foot nervously.

"It seems to me we ought to be able to do  
something but I'm hanged if I know what  
it is," he said irritably.

"Why couldn't I write a note to Clay  
telling him I'm all right and asking him  
to stop trying to find me."

"They might trace the note."

"How could they? I'll write it in my  
own hand and you can mail it in New  
York—drop it in a box at the Grand  
Central. There'd be no way to trace it."

Armistead nodded.

"You're right," he said, "do it—right  
away and I'll take it to New York at  
once."

Susie went to her desk. But the only  
note-paper was that of Magda Basarov,  
with her monogram embossed on it.

"Mr. Armistead," Susie said, "you'll  
have to go down to the village and get  
some stamped envelopes and some plain  
note-paper for me."

Armistead looked at her. For the first  
time since he had shown her the story in  
the morning *Examiner* he smiled.

"You know," he said, "I'm just begin-  
ning to realize that you have a head for  
intrigue. You aren't a bit stupid."

"Thank you," said Susie.

While he was gone, Susie arranged the  
phrases of a note to Clay. By the time  
Armistead returned Susie knew exactly  
what she wanted to say. She wrote:

"DEAR CLAY: I'm alive and well and  
(Continued on page 101)



## Is Woman's Love Greater Than Man's?

By FRANK MAYO

(Continued from page 58)

The purest love includes complete belief in the loved one. When jealousy enters, that love cannot be the purest.

And are not as many women jealous as men?

Of two flames mingling in one, which is the highest? They cannot be measured for comparison. They are one.

So it is with the flames of a man's and a woman's love. If they mingle at all—and they must, for love—they are one, and there can be no comparison between them.

"Love" precludes measurement of degree. "Love" means but one thing.

If one person truly loves, it is error to say another loves more.

And if another is said to love less, it is not love at all.

By NORMA TALMADGE

(Continued from page 59)

many who might have responded in a nobler way to another partner, had fate tossed the disc differently.

Again, life is so illusory. It may be that the woman's intense love is the finer wrought emotion—tho it be less permanent or complete. To paraphrase Edna St. Vincent Millay, a shining palace on insecure sand may be preferable to an ugly house built upon a rock.

It seems to me that women usually grow older quicker than men, owing to bearing children and taking less physical exercise than their mates. This fact undoubtedly contributes to their greater faithfulness over a long period of years—the endurance of their love. For love is a chemic fire which can simmer down in the wake of poor health and a general lack of response to the sting and color of life.

For my part, after weighing all things in the balance, I prefer the idea of one love "for better or worse, till death us do part." Because perhaps the highest love conceivable is born of understanding, is cradled in human compassion and in sound thinking. I mean this conclusively. The man or woman who makes allowances, who realizes that a wife or husband possesses virtues which others do not possess—as well as faults; who realizes that the "new" charmer may wear no better—on sustained acquaintance—than the first love, is the one who looks life in the eye.

Women know men and women have faults—and one husband's faults will be no worse than another's.

For while man's nature roams everywhere and gleams a wide sympathy with countless phases of life which woman, in her restricted sphere, may never contact, the very intensity of her love perhaps gives her a deeper understanding of him than he has of her.

For while his gaze roams the seas and skies and hovers over vast undertakings he is apt to miss many little things about her personality, her soul; whereas her very focusing of attention on him is more than apt to acquaint her with some of his deeper thoughts and emotions.

But as to capacity for love, who knows? Some persons seem to be incapable of arousing affection in others—due to lack of beauty, personality, or wit. They may hold within them immense reservoirs of love—which other heedless, rushing humans will never know of, nor perhaps care of. But this holds good for both sexes. This is part of the irony of life.



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## Across the Silversheet

(Continued from page 51)

of one story; Carol Dempster and Neil Hamilton the hero and heroine of the other, with their stories intertwining.

Carol Dempster had for us an added appeal and we liked both, Neil Hamilton and Ivor Novello. We think, too, that Mr. Novello has even greater potentialities.

Of Mae Marsh? She has come back to Griffith after several years away from his guiding hand. And her translation of Teasie, the flighty little cigaret girl who covers her natural tenderness, timidity and reserve with the modern jazz accompaniments because these gaudy things help her sales, is something finer than Miss Marsh has done since she tried her own wings. Perhaps here and there she tried a little too hard, sacrificing repression. But on the whole, her Teasie is a portrayal worthy of the combined efforts of Griffith and Marsh. We are glad for her that she has returned to Griffith and we are glad for him as well.

And if the Griffith hand seems to have lost some of its cunning in the final compilation, it has lost none of its mastery in dealing with human emotions. Even while we don't believe that people would do the things the people of "The White Rose" did in just the way they did them, we do believe firmly that they were people. Not wooden, painted puppets . . . rather warm human beings with beating hearts.

And here, after the manner of critics considering Griffith productions, we stop to marvel again at his incongruous humor. It is beyond our ken how a man of Griffith's sensitiveness can interpolate the rough comedy which is ever present.

Found: A novelty, namely Maurice Tourneur's "The Isle of Lost Ships." This alone should endorse the production in this day of acute satiation. But besides being a novelty, "The Isle of Lost Ships" is genuine entertainment.

You are not mentally tortured as to whether you stand a greater chance for happiness by marrying a man of your father's image or combining a career with marriage. You are taken far from your stiff orchestra chair and your conflicting problems to the tang and brine of deep salt waters. You are taken there by a far-fetched adventuresome voyage, but what does it matter?

In the Sargasso Sea, you are one with a band of derelicts and it is even possible that the story may break thru the coating of veneer with which modern life has coated you to give you a primitive thrill or an elemental reaction. We can't vouch for this. Of course it all depends upon you completely, you have surrendered to the demands of your daily existence. But we feel safe in promising that you will know an interlude of forgetting that the Income Tax officials have sent for you to explain your return and that someone on the inside advises you to lay in a large store of sugar.

The Sargasso Sea is somewhere in the Atlantic Ocean where the currents carrying tons and tons of seaweed also carry disabled vessels. Some of them are rotting from the forgotten days of buccaneers and some of them are the palatial trans-Atlantic liners we know today. The seaweed entangling their keels keeps them safely and eternally afloat and anchored.

Maurice Tourneur has given this story, which is no addition to the drama but entertaining enough for all of that, the usual beautiful photography and grouping for which his pictures have come to be famed. And his cast, including Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long seems admirably chosen.

Our advice is go to see the "Isle of Lost Ships."

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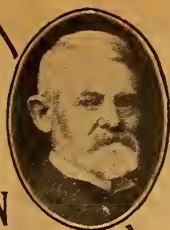
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## The Eternal Three

(Continued from page 65)

hastily, before Walters could say anything. "Women are weak. You gotta kinda look after them. It doesn't pay to give them too much rope. Hilda and I are mighty happy now," he added not so irrelevantly as it sounds.

"Oh, my dear," said Dr. Walters again and Frances remembered the last time he had said it. But what a difference!

Leonard Foster walked down the steps of the home of the man who had educated him and cherished him, without a pang of regret. He was going to his club and his clothes were on the way. He shrugged his shoulders with a gesture of cool dismissal. A girl crossed the street in front of him. She was a pretty, cheap, little creature with transparent hose and a short-enough skirt and long green earrings that bobbed alluringly as she tossed her head and smiled in Leonard's direction.

"Where you going, sweetie?" asked Leonard in his old-time form.

"Wherever you like," she replied saucily.

"You're on!" cried Leonard ecstatically squeezing her arm and walked away with her.

## Susie Takes a Chance

(Continued from page 98)

no one has done me any harm, or is likely to. But I dont want to be interviewed by the newspapers. And I dont want Mr. Garner to be annoyed. He is quite innocent. So wont you stop this hunt for me before it becomes embarrassing? I'd like awfully to see you and to explain everything. But I cant just now. Not for two or three months.—SUSIE."

"There," said Susie to Mr. Armistead. "How does that strike you?"

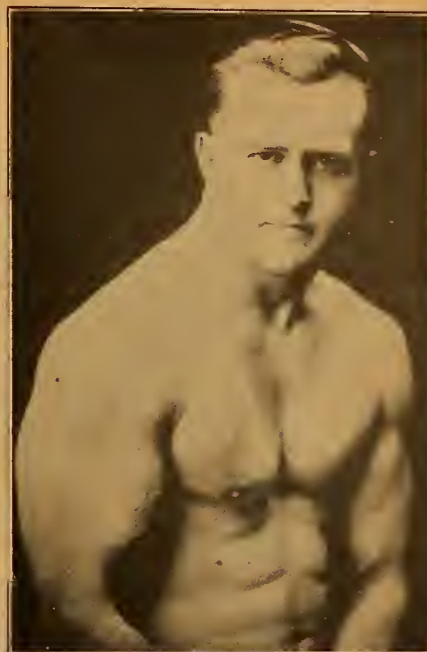
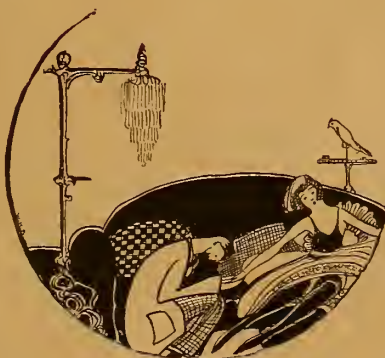
Mr. Armistead smiled appreciatively.

"Now," he said, "let's see that paper again and get his address."

"You might put a special delivery stamp on the envelope," Susie suggested when she had addressed her letter.

"Right-o," said Mr. Armistead.

(To be continued next month)



Earle E. Liederman  
as he is to-day

## Gee! But It's Great To Be Healthy!

Up in the morning brimming with pep. Eat like a kid and off for the day's work feeling like a race horse. You don't care how much work awaits you, for that's what you crave—hard work and plenty of it. And when the day is over, are you tired? I should say not. Those days are gone forever. That's the way a strong, healthy man acts. His broad chest breathes deep with oxygen purifying his blood so that his very body tingles with life. His brain is clear and his eyes sparkle. He has a spring to his step and a confidence to tackle anything at any time.

### Pity the Weaking

Don't you feel sorry for those poor fellows dragging along through life with a neglected body? They are up and around a full half hour in the morning before they are half awake. They taste a bit of food and call it a breakfast. Shuffle off to work and drag through the day. It's no wonder so few of them ever succeed. Nobody wants a dead one hanging around. It's the live ones that count.

### Strength Is Yours

Wake up fellows and look the facts in the face. It's up to you right now. What do you plan to be—a live one or a dead one? Health and strength are yours if you'll work for them, so why choose a life of suffering and failure?

Exercise will do it. By that I mean the right kind of exercise. Yes, your body needs it just as much as it does food. If you don't get it you soon develop into a flat-chested, narrow-shouldered weaking with a brain that needs all kinds of stimulants and foolish treatments to make it act. I know what I am talking about. I haven't devoted all these years for nothing. Come to me and give me the facts and I'll transform that body of yours so you won't know it. I will broaden your shoulders, fill out your chest, and give you the arms and legs of a real man. Meanwhile, I work on the muscles in and around your vital organs, making your heart pump rich, pure blood and putting real pep in your old backbone. This is no idle talk. I don't promise these things—I guarantee them. If you doubt me, come on and make me prove it. That's what I like.

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**Three Little Girls Who Came Back**

(Continued from page 22)

day at the Goldwyn studio. She had just come in from the country where she had been living on a milk diet.

She was wonderful. She looked to be seventeen. Her eyes were vibrant with life and animation. Even her bobbed blonde hair had the vital quality of a child's.

Blanche is a charming girl. She has a wide range of reading—a level common sense—a keen penetrating judgment. We talked of many things from palmistry to King Tut. We had just been watching her husband, Marshall Neilan, direct a scene.

I am a great admirer of "Mickie" Neilan. I think he is the one great genius of all the young directors. He is the Mark Twain of the screen. He has the quaint humor, the sympathy and the almost appalling clarity of vision that placed Mark Twain in a niche above all other writers America has produced.

I said as much to his wife; and she replied with the usual wifely modest depreciation.

Later she came to me on the set and said in her abrupt, sudden way, "I want to tell you that what I said about 'Mickie' was insincere and pure pose. I think he is the greatest director on the screen—the greatest director who ever had anything to do with the screen." And with that, she walked away.

Out of the mockery of his Irish heart, Mickie assured me that the change in Blanche is due entirely to a very fine cow from which they take milk.

"But," he said, "wait until you see her in 'Tess of the D'Urbervilles.' Nobody knows it but we have already taken a large part of that picture. You are going to see something from her that hasn't happened before on the screen."

Bessie Love's "come-back" has also been due to Marshall Neilan.

Bessie's real name is Juanita Horton, and that explains a great deal. She is not really a "Bessie."

They tried to put her out as "another Mary Pickford"—just as they did with Mary Miles Minter and Lila Lee.

After wasting many tears and much money they discovered that the only young lady who could successfully be Mary Pickford was Mrs. Douglas Fairbanks.

Bessie was a wistful little girl with hungry brown eyes but she was Bessie Love and not Mary Pickford.

She began sliding gracefully and gently downward. She was doing cheap melodramas and working with punk directors when Mickie Neilan happened to see an art photograph of her in a fashionable studio.

He caught in her expression a hint of a Bessie Love of whom no one had ever dreamed before. He cast her for a heavy emotional rôle in his picture "The Eternal Three" and the result was sensational. In tragedy, little Bessie Love had found herself.

Afterward, I saw her in a scene of Mrs. Wallie Reid's dope picture directed by John Griffith Wray. She was a young mother—a "hop head" whose baby had been taken from her. It was marvelous.

After it was over, Mr. Wray came back by the camera—his eyes big with excitement.

"I have worked with the greatest actresses in our generation," he said, "But I have never seen any one with what that child has to give."

And that's that for Bessie.

Dorothy Gish never could find but one person who understood her.

As the street musician in "Hearts of the World," she played the most brilliant piece of business that has been seen on the screen.

For sheer artistry—for lights and shading—for tender quaint humor, it was the finest performance I have ever seen.

It resulted in a starring contract—and thirteen mediocre comedies.

The truth is, Dorothy is a girl Charlie Chaplin.

Her genius is absolutely unique. She doesn't belong in an ordinary play—nor in an ordinary part.

She isn't the sweetheart type. She isn't convincing in slapstick. She is smothered in the ordinary comedy and stifled by the ordinary director.

She is like Chaplin. She has to have her own stuff.

After "Hearts of the World," she was three years getting her stride again. She came into her own again as the English barmaid with Dick Barthelmess in "Fury."

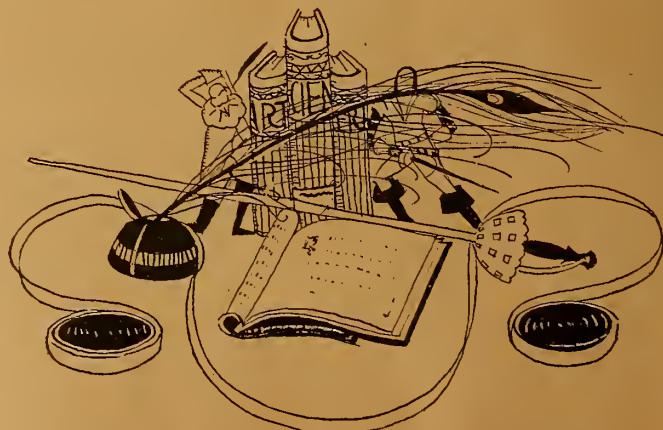
In this she was a sensation. There is a Barrie-like quality behind her comedy—the smile that hides a tear.

When she is at her best, like Chaplin, her comedy is at once infinitely pitiful and outrageously funny.

The tragedy of Dorothy Gish is that she is like a Greek slave who has been brought home as a war captive by some old Roman centurion. The captor feels infinite pride in seeing her in fetters but is bewildered as to what to do with her.

Every producer knows she is a genius but what do you do with genius anyhow?

Common corner grocery store bread and butter talent is so much easier to understand.





## On the Camera Coast

(Continued from page 70)

Nilsson is now recognized as just about the surest and most reliable bet in Hollywood. She is the one leading woman who never falls down. It must be confessed, however, that Anna is occasionally more talented than agreeable. A girl reporter who recently tried to interview her said that Anna's reply to most of her questions was: "I don't consider that any of your business."

Anna's next important part will be the lead in Cynthia Stockdale's story "Ponjola," for which the author is to make a special trip to Hollywood.

There was a lifting of the eyebrows in Hollywood when it was announced that Pola Negri's next picture will be "The Spanish Dancer," a film version of "Don Cesar de Bezan," written by June Mathis and Beulah Marie Dix.

You see Mary Pickford's picture, "The Street Singer," is almost the identical story of "Don Cesar de Bezan." It is as tho Pola has sent out a challenge.

Mlle. Negri is a considerably chastened young woman since the release of her picture "Bella Donna," which was regarded as a failure.

She was the object of some very cruel and ruthless criticism in the California papers which she took to heart. Intimate friends say that "Sharley" told her bluntly that she was "punk" in "Bella Donna," which almost broke her heart.

Alma Whitaker, a Los Angeles newspaper woman who is an intimate friend of both parties, published an appalling article in one of the local papers in which she laid all the facts bare about this famous world romance. Alma Whitaker's conclusion was that Pola was desperately in love with Charlie but that Charlie wasn't much excited about Pola.

Konrad Bercovici, the gypsy author who made such a sensation last year in literary circles, is back in Hollywood again. He says there is nothing like California hospitality; the first thing that happened was a suit for damages; then they put him in jail; all on account of an auto accident.

The two French actors—Maurice Canon and Max Constant—who came over to be in "Trilby" say that they are in the hands of the police all the time; they can't fathom our traffic laws.

"Excuse me," they say when the in-

Jackie Coogan has an adopted sister. She is Priscilla Dean Morton photographed here in the arms of Mrs. Coogan. When her mother died, Priscilla expressed a wish to be Jackie's little sister. The adoption was the result

Photograph by International Newsreel



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WHEN you talk to most people about writing stories and photoplays, they laugh at the idea. They think it impossible. They doubt that one can be successful without being a "genius" or having "pull." And these mistaken ideas rob them of fame and fortune.

A short time ago a poor lad was following the plow in Minnesota. From early dawn until late sunset he toiled in the withering sun—for a few dollars. But he had dreams. He longed to write for the movies. His friends laughed at the idea. "That's foolish," they told him. "You've got to be a *Genius* to write." But the farm lad was not discouraged. He knew there was nothing to lose if he failed, but a great deal to gain if he succeeded. So he resolved to try. Late one night—after a hard day in the fields—he wrote his first photoplay. And he succeeded! To-day he is said to receive a salary of \$2,000.00 a week—\$104,000.00 a year—more than the President of the United States!

A busy housewife, who didn't *dream* she could write, followed our suggestions and sold her first photoplay for \$500.00. Janett Burrows, a Cleveland, Ohio, stenographer, earned over \$4,500.00 in six months. Peggy Reidell, a clerk in Chicago, sold her first story for \$250.00. One young man quickly sold three stories to Canadian magazines. The wife of an Ohio farmer sold an article to *Woman's Home Companion* and a story to *The Farmer's Wife*. A Massachusetts housewife sold forty manuscripts in two years. Just imagine how much she earned!

YOUR story or photoplay has as much chance as that of any other person. Why not? It has happened before—time and time again. Often the unknown author springs to fame overnight. Out of the crowd—out of the unknown—come our famous authors and playwrights.

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Don't think you can't write because you have an ordinary education—that may be a *HELP* instead of a hindrance. Many brilliant people have really done less than the plainer, persistent ones who had common sense and determination. Thousands of people of ordinary education, who didn't think they *could* write, now produce stories and photoplays in their spare time! Why not YOU?

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AN ANTISEPTIC LIQUID

evitable cop bobs up. "Excuse me—what I have do now?"

George Calliga and Joseph Schildkraut are both coming to join the large foreign contingent now in Hollywood. Both are Roumanians. Calliga lived in Bucharest but was sent to complete his education at the Sorbonne in Paris where he fell for the movies.

Barbara La Marr's latest marriage was disturbed by an unpleasant incident in the way of a chauffeur whose wife dashed in upon the honeymoon to demand what the startled Miss La Marr meant by writing love letters to her husband.

An investigation showed that the chauffeur was trying to make his wife jealous by pretending to get letters from Miss La Marr, not knowing that the lady in question had just been married to Jack Daugherty—whoever he is. The chauffeur has signed a confession and all is at peace.

Colléen Moore, who has been making a study of perfumes, says that blondes like lilac, violet, rose and honeysuckle.

Brunettes like lilies, narcissus, orange blossoms, heliotrope.

Red heads like sweet clover, aromatic extract of pine, new mown hay and lemon verbenia.

Marguerite De la Motte, who was a dancer and musician before going to the screen, has composed a song called "Mediterranean Moon" which is being played by all the jazz orchestras; she has had offers from many music publishers to change her job.

Drexel Biddle, scion of the Philadelphia grandees, now supplies a long felt want in Hollywood. You say casually as it were,

"I got a sore hand. Hurt myself playing tennis with Drexel Biddle," etc., etc. As Mr. Biddle is a most democratic soul, willing to play tennis with anybody who can hold a racket, snobbishness is thus for the first time a universally available commodity. Incidentally, Mr. Biddle's artistic career has struck a snag due to the fact that he demanded an increase from \$7.50 per day to \$15.00 right smack in the middle of a picture and they had to pay it to him.

Allan Holubar, the husband of Dorothy Phillips, has the desert fever—along with Doug Fairbanks.

Some years ago an enterprising woman started a beautiful hotel at Palm Springs, right on the edge of the old grey desert.

It has been a quiet retreat for a long time; but lately the movies discovered it. Rupert Hughes filmed "Souls for Sale" out there and many other pictures followed. Mr. Holubar intends building a winter residence there and Doug Fairbanks with the co-operation of his brothers, has a plan to build an Arab village, full of inns, etc. In connection therewith will be a large garden, the raising of dates being enormously profitable.

Virginia Pearson, who used to be the champion vamp of the early-day screen, has come back to Hollywood to play a part in "The Dust in the Doorway."

Constance Talmadge gave the United States Government one of those appealing looks and they allowed her company to divert a couple of the Yosemite Valley mountain streams into the famous Bridal

(Continued on page 114)

The other day when the Sunset Limited pulled into Los Angeles, Charles Brabin was on hand to greet his wife who had come across the continent to be with him. Mrs. Brabin is Theda Bara, erstwhile screen vampire. By the way, Theda will shortly resume her screen career

Photograph by International Newsreel





# SHADOWLAND

for AUGUST

Offers you the opportunity of enjoying a number of artistic adventures. Within its covers you will find the beauty and information which your artistic nature makes you long to seek. Without any effort your mind will travel to places at home and abroad where art is to be found.

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Reproductions in full color of paintings by widely discussed artists; a display of etchings by Frank Benson; sketches of Southern Europe. Reproductions from the Exhibition of American Sculptors.

### *Literature and Drama*

Interesting articles by William McFee, C. L. Edholm, Frédéric Boutet, Allan Ross Macdougall, Kenneth Macgowan, Francis E. Faragoh and Louis Bromfield.

### *Caricature*

Pages by Gropper, Wynn and Dwight Taylor.

### *Motion Pictures*

Two-page pictorial feature from the new color picture, "The Falcon," filmed from one of the Decameron stories with Henry Hull in the lead. Camera studies of Mary Pickford, Carol Dempster, Rodolf Valentino.

### *Dancing*

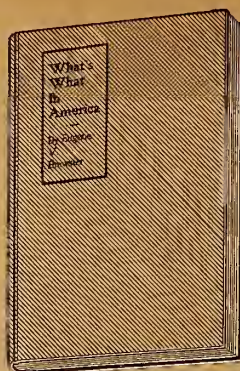
Camera studies of famous stars both here and abroad. Other features are Arts and Crafts, Travel, Music, Photography. You will enjoy all of them and your only regret will be there are not more.

# SHADOWLAND

*August Issue On The News-stands  
July Twentieth*



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"What's What in America" is a book that every red blooded American should possess and read. Written by Mr. Eugene V. Brewster, Editor in Chief of the MOTION PICTURE and other well known magazines, Lawyer, Artist and Publisher, this book holds a natural interest for our host of valued readers.

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In the Preface of this book, Mr. Brewster says in part—"One of the most marvelous things in America is the fact that we are so unorganized that at any moment the whole nation may be tied up and bound hand and foot by strikes. Under our present laws we cannot prevent strikes and walk-outs, even if we perish. There is nothing to prevent a few men from cornering the market on all commodities and paralyzing the nation's industries. And yet there is a remedy and a simple one." "What's What in America," tells the remedy.

A few extracts taken from this remarkable book:

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"We all seem to have a notion that ghosts should be light, thin and airy, but, it seems there must be fat ghosts too. I remember at least one fat ghost, for I yanked it into my lap in the middle of a highly interesting seance."

"The man who insists on making shoes or raising wheat or digging coal, when he is mentally, physically and by nature ill-adapted to that calling, is a drone and a burden upon society."

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## Comment on Other Productions

(Continued from page 54)

them bag a lion—watch the elephant stampede—watch the killing of a savage rhino and try and keep a quiet pulse! It cant be done. Photographically the picture is a rare treat. The jungle country, the close-ups of innumerable animals in their native haunts, the natives, their habits and habitats—these all suffice in lending an eerie atmosphere. The suspense is terrific. You are brought face to face with realities. The camera is forgotten and you are deep in the jungle. You wonder if you'll come out alive. When a picture makes you forget your environment, it carries real entertainment values. The Johnsons are performing a real service.

### THE SOUL OF THE BEAST—METRO

Mark this up as something worth seeing when it comes along. It may be beyond the realm of probability, but because of its novelty it surely brings a welcome relief to those who have become saturated with the stereotyped story. We have seen a varied display of animals. The pinto pony, the mustang, the mule, the monkey—these have all served in giving novelty to a picture or two. But this Thomas H. Ince effort introduces us to an elephant, yclept Oscar—who does about everything but talk. Yet when he trumpets you can almost hear him. There is so much sincerity about the work of a dumb beast that many of our best lil' screen actors might take lessons from them. At least they are natural.

This picture features a circus story formula with Madge Bellamy appearing as one of the side-show attractions. A cyclone swoops down on the lot, carrying away everything but the big pachyderm. He is substantial enough to keep his ground. Oscar is used to thwart the villain. The picture is skilfully directed and its acting is evenly balanced. One will enjoy the thrills, the humor, the suspense and the enchanting woodland scenes. We highly recommend it.

### BACKBONE—DISTINCTIVE—GOLDWYN

A long-drawn-out story which does not offer any high moments until its conclusion, is "Backbone," which features the fair descendant of a well-born grandfather in conflict with the old man's scheming secretary and a stranger who is determined to protect her at all costs. Hence the title. The story is preceded by an uninteresting prolog which carries the characters and the spectator back to the courtly days of Louis XV. It becomes illogical when the modern tale brings the girl to her grandfather's house—where his secretary is plotting to steal his estate. A murder is suspected, but when the dénouement is reached the suspense is valueless. The old gentleman is supposedly spirited away and secreted in his bedroom, the door of which is guarded by a studio Indian. The story is often confusing and what is disclosed does not warrant the cost of giving it such a good production. Alfred Lunt makes his debut here. We'll come out on record and state that his forte is comedy, not heavy heroics as displayed here.

### MADNESS OF YOUTH—FOX

A made-to-order story for John Gilbert, but considerably better than any opus in which he has heretofore appeared. This young thespian has been following a hard luck star for a long time, and "Madness



of Youth" wont take him far from the trenches of mediocrity. A picture is no stronger than its story and the new number is weak and rather difficult to follow. It details the last adventure of a youthful crook, who, like a wolf in sheep's clothing, covers himself as a suspect of theft by assuming the rôle of an evangelist. He preaches salvation so convincingly that he is finally convinced himself that he is speaking the truth. Yes, yes he meets the woman who awakens the best there is in him. Fairly bright. Billie Dove generates the romantic spark.

#### A NOISE IN NEWBORO—METRO

Viola Dana frolics about here as a Sis Hopkins type of character in a story fashioned after the formula which made Sis so popular a decade or three ago. Viola dresses up à la rustic, goes to the city and emerges a successful artist and returns to renew a romance with a bumpkin whom she misunderstood when she departed years before. But the yokel has become a "bully" and a cheap politician, and after the girl makes a bit of noise in the old home town she goes back to the city to encourage the attentions of a man who is clean, clean all thru. It's a typical Danka number, pepped up with Viola's high jinks.

#### THE CRITICAL AGE—HODKINSON

No one would ever guess that this picture is the adaptation of "Glengarry School Days" from its title. Ralph Connor never sold in big editions but his original yarn was pretty widely read some years ago. And the title which is substituted is as colorless as the other is picturesque. But here it is tacked on for fear that the opus might only appeal to the adolescents. Otherwise there is nothing to censure in the treatment of the story which is fairly bright—which records an orthodox romance and a familiar political fight in the upper reaches of Quebec. The director, like too many others of his profession, must needs exaggerate the country boy. His idea of a farmer's sartorial attire is to dress him up in loose collar and hick clothes. The best features? The short length of the picture and Pauline Garon's flapper moments.

#### YOU CANT FOOL YOUR WIFE—PARAMOUNT

This is merely a substantiation of the theory that a wife's intuition prevents her from being deceived. It is worked out rather laboriously and entirely according to Hoyle. The central figures are a rich husband who doesn't intend to trespass, his wife who remains loyal, a physician drawn as a humanitarian because he doesn't plot revenge when he has the financier at his mercy on the operating table, and the latter's spouse who is the goddess of the machine, for it is she who originally threw a wrench into it. A sob-sister type of story relieved here and there by a real flash of incident or character drawing. Call it a smart picture and let it go at that. The players who compose the quadrangle are Leatrice Joy, Nita Naldi, Lewis Stone and Paul McAllister. They give competent performances without scaling the heights. In the background are Pauline Garon, Julia Swayne Gordon, John Daly Murphy and Tom Carrigan.

#### PLAYING IT WILD—VITAGRAPH

There is just enough humorous balance to this little western to make it thoroly engrossing. It shapes up with breezy incident which if exaggerated is not burdened with false heroics and stereotyped villainy. William Duncan does not attempt to resemble an Earle Liederman ad

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women use Liquid Lashbrow—not only because it gives instant enchantment to the eyes, not only because it darkens the brows and lashes and makes them appear longer and more lustrous—but also because this amazing discovery is highly beneficial to the brows and lashes and benefits their condition permanently.

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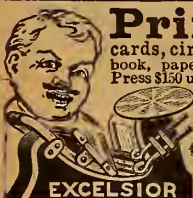
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here, but plays in a natural manner the part of a young ranchman who bobs up in a town ruled by a crooked sheriff. He buys the local paper and dashes off editorials to oust him from office. But the fun and excitement are found in his masquerade as a bandit. The piece is almost a burlesque of the hackneyed western. It is capably titled. Indeed the writer of the captions seems to have more to his vocabulary than the moth-eaten expressions, "ornery," "plumb loco," and "hombre." You will like the number.

BAVU—UNIVERSAL

This picture merely places Wallace Beery in Russia during the revolution who is made up to resemble a red peasant from the steppes. And while he is on the sets we will have to agree with Universal's advertising slogan—"everlastingly exciting." The play was very mediocre, but whipped up with plenty of movement and deprived of stilted dialog it should prove fairly acceptable to those who love action in the raw. It is a tartar steak to be sure. The plot features a romantic triangle with the ignorant peasant pitted against a humanitarian played by Forrest Stanley. A drosky pursuit over the white spaces closes the number. Obvious and trite, but oh so much better than the play.

THE REMITTANCE WOMAN—FILM BOOK-  
ING OFFICES

Let it be spread on the minutes that this picture is the poorest offering from the celluloid foundry that has come along in some time. The idea is a sound one, but its soundness is not appreciated. So the dream situation is employed to save it from disaster. Ethel Clayton is threatened by her daddy with banishment to China if she doesn't cease running up bills. And before you know it she is in the Orient and in danger at the same time because the plot hinges upon some sacred symbol in her possession and the wily Chinks are determined to get it if they have to kill every character including themselves. They are foiled by the dashing American in hectic scenes of mad, bad hokum. Not so doggone clever, these Chinese!

THE AFFAIRS OF LADY HAMILTON—  
HODKINSON

The Germans have taken a leaf from English history in this picture and record the amours of Lady Hamilton who, after she has married his lordship, strikes up a romance with Lord Nelson and is influential in obtaining aid which enables him to win the battle of Trafalgar Bay. The production is responsible for bringing to the screen one of the most charming personalities that we have encountered in some time in Liane Haid—who assumes the title rôle. The story is woven about her and would have been stale, flat and unprofitable if her beauty had failed to measure up to its needs. The story, naturally, is historical in origin, and deals with the rise of her ladyship from an obscure village maiden to the leader of the court at Naples. It is something of a pageant—this picture. In the cast are those two sterling troupers, Werner Kraus as Hamilton and Conrad Veidt as Nelson.



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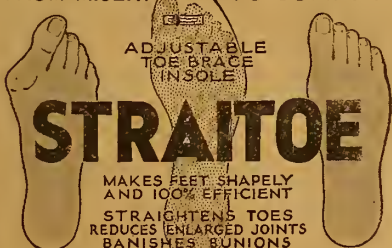
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## Letters to the Editor

(Continued from page 67)

Now I have always been a great movie fan, and there is one actress I have always liked, and have held her high above all up-to-date stars. She is Edith Storey.

Every time I buy a magazine I just long to see an interview or some article about Miss Storey, but in vain. Now when it comes to acting, Edith Storey has all modern actresses beat a mile. At least she was one actress that thought more about her acting than of her looks. There are two pictures I shall always remember her in, one was "When The Sun Went Down" and the other one Hall Cain's "The Christian." Just let your thoughts go back to that wonderful picture when she co-starred with Earl Williams, and surely you must admit it was a prize winner. Miss Storey's acting was marvelous. I went to see the up-to-date picture with Richard Dix. Of course I must admit it was more elaborate than the first picture, but the acting was nothing like that of Earl Williams and Edith Storey. They at that time were like Eugene O'Brien and Norma Talmadge are today. A genuine team. If any film actress contemplates a come-back, I am hoping it is Edith Storey. Give me ten Edith Storey's to one animated wax doll or human clothes rack Gloria Swanson. Miss Swanson may be famous for her beautiful gowns but when it comes to acting she is N. G.

And I might say this in the line of comedy. Good comedies stopped when Flora Finch left the comedy field. So you can plainly see I am for actresses of yesteryears. I would like to mention a few stars that will never lose their shine.

Clara Kimball Young, Pauline Frederick, why not see more of Miss Frederick, Norma Talmadge, Lillian Gish and Marguerite Clark.

I could just write about dozens or more favorites, but I know you have other letters to read. But I do hope some day I will open a MOTION PICTURE and see several pictures of Edith Storey and a generous write-up. I will live in hope to say the least. If any actor deserves his picture in the Hall of Fame, it is Lon Chaney. He is a born actor. May he devote his entire life to the movies as they sure need him.

Hoping I did not bore you with this long letter, I remain as ever an ardent booster for your magazine,

DONALD BROWN,

1110 4th St., Milwaukee, Wisconsin.

Neysa McMein's choice of the screen's six most beautiful women is questioned and other beauties are suggested.

DEAR EDITOR: I wonder if you will have any objection if I make a few remarks and criticisms. I have been a reader of your excellent magazine for ages already, and have had one of my letters printed on your pages quite some time ago, but what prompted me to write this time was, Miss McMein's choice of the six beautiful women on the screen. I must confess that I disagree with her.

Undoubtedly, she, being an artist, is a connoisseur of a pretty girl's face, but it is generally said (even Gloria Swanson had to admit it in your magazine some months ago), that women wish to be beautiful to attract men. Therefore, who has more right than someone of the opposite sex to be critic in this respect, and consequently, I beg to differ.

Perhaps you wonder what authority I



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have in this line, to which I very humbly answer, I am only one of the millions of ardent movie fans in the world. Movies have been my chief delight since I've been a mere youngster. I won't say whether or not I am æsthetic, but I am a student of art, and have made a study of faces. I can tell at a mere glance, when looking at cover designs and advertisement pictures, who the artist was because of the type of face. Coles Phillips, to my mind, draws the prettiest "girl" face. Clarence Underwood has a tendency to make his girl faces pointy and bird-like. They generally have very straight noses and chins, while Neysa McMein's trait is high cheek bones. E. Dahl, who I notice drew some of the covers for this publication, to my mind, makes the chins a trifle too large for the rest of the face. Wm. T. Benda has a tendency to give his faces that slant oriental appearance. I could go on and on, but I have said enough to give you the impression I am well acquainted with the work of the modern commercial artist.

To my mind, a pretty face is one that is evenly balanced. It should not have any pronounced features such as those mentioned above. And whether it be brunette or blonde, that makes no difference. Now, regarding screen actresses, it seems to me that the Vitagraph, thru the years of its picture career, has had at some time or other, a number of beautiful women. Way back almost in the beginning of its existence, we find they had the Talmadge girls, who were never more beautiful than in those early days. Then later Alice Joyce was a prominent and beautiful member of that company. As the years went on, they brought forth another screen beauty, Corinne Griffith, who to my mind is the only pretty girl of McMein's choice. And now they brought to the screen still another beauty, who to my mind is unmatched, namely Alice Calhoun. She comes to my mind first in my selection of the six most beautiful screen actresses. A beautiful brunette type, she is, with features well molded, and radiating with the spirit of youth.

My next choice is Corinne Griffith, and as Miss McMein said, it is the contour of her face that makes her beautiful. Her facial expression borders on that of girlish and womanly beauty, and with the assistance of coiffure arrangement and clothes, she is well adapted to both types.

Third, Anna Q. Nilsson comes to my mind. Hers is womanly beauty; a face with a queenly expression. Oval in shape, but features so evenly placed and regular, that a view from any angle discloses beauty.

Now, I choose May MacAvoy as fourth of the screen beauties. Anyone will agree that she has beauty. A type that I would term "girlish." Her eyes are large, her cheeks are full, and a mouth that goes well with both, all so evenly placed on a round face that makes her beauty unquestionable.

Fifth, Elaine Hammerstein. It seems to me, there is one adjective that describes her pretty face well, and that is, "dignified" beauty. Hers is Miss Nilsson's type of beauty, only the brunette shade, and not quite so mature.

Sixth, but by no means the least, is Mabel Ballin. The beauty of a cameo comes to my mind when I think of Miss, or rather, Mrs. Ballin. Her face is angel-like and the word "quaint" describes it well. Tho I do not mean she is old fashioned in ways, by this statement. Her beauty is serene.

Now, I have made my choice, and feel somewhat relieved. I hesitate about signing my name to this letter, but this is a free country (at any rate, supposed to be).

Your ardent reader,  
CARL L. KRAUS, Hazleton, Pa.

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## The Stars and Their Planets

(Continued from page 74)

and co-operation from co-workers and cannot understand laziness in any form, but, while he is less weak and more sincere than the average Leo, he regards his surroundings in a proprietary fashion that brooks no argument; also, this horoscope shows an egotistical pride in home and a delight in ancestry.

Master Wesley Barry, born August 10th, is imitative and fun loving with an innate sense of humor that will eventually predominate over present egotism, for he is naturally warmhearted; also willing to fight for those whom he loves, however, should the combativeness of his nature be aroused, he would become ungovernable, and determined to have his own way, and above everything else, he requires from others, respect for his dignity.

This boy will, later, be less self-willed and develop greater loyalty to those of his own sex, altho being a typical Leo, he will always remain fickle to women, but even at present, while apparently rather shallow, he, peculiarly enough, attracts the best characters born, under Aries and commands esteem from the majority of his associates.

Mr. Johnnie Hines, whose birthday, in the Cusp, is July 25th, being decidedly magnetic, unconsciously exerts a great influence over people and for that reason would do well to request any favors in person, but he should refrain from verbally criticising the faults of others, and on the other hand, be less trusting to strangers without first investigating their integrity. This man is extremely secretive and undoubtedly proud of concealing his thoughts, having complete control of facial expression, also being fundamentally temperamental, he would be depressed by rainy weather and secretly moody and despondent, besides, while not lazy or indolent, he must feel the inclination before he can execute anything to his own satisfaction.

Leo men are inherent entertainers, graceful dancers and most of them are possessed of musical talent, nevertheless, like the undeveloped Aquarius or Sagittarius, they are not especially brilliant and their charm lies in personality rather than mentally, so for this reason, they eventually appear shallow and bore those who seek more staple qualities.

One type of man, generally of stocky statue and medium blond complexion, born in or near the Cusp, is inclined to be jealous, sarcastic and prone to speak disparagingly and untruthfully of his friends of both sexes, and in this he resembles the men born the end of January and during November, who erroneously think the worst of everyone.

The noted beauty, Miss Corliss Palmer, birthday date July 25th, would be affectionately emotional and inclined to follow her own inclinations if a claim of seeming worth was presented, also she possesses a greater degree of loyalty than would be apparent and she would deeply feel the loss of a friend.

She is very persevering, with great capacity for work and while she might at times demonstrate stubbornness anyone appealing to her sympathy would receive a ready and sincere response.

The very famous Miss Ethel Barrymore, born August 15th, is without question, the finest type produced under Leo, as being compassionate and broad-minded, with a quiet sense of humor and an unselfish sympathy and loyalty for those for whom she cares, there is absolutely nothing shallow or small about her nature.

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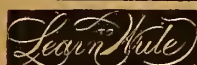


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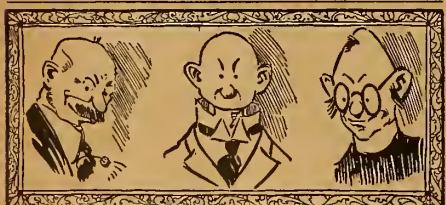
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liberality from others and would ungrudg-  
ingly esteem the qualities of her friends  
but, while partly capable of concealing her  
feelings, an innate sensitiveness could  
prevent her from caring for many, and  
for true appreciation she should seek those  
between February 12th and February 16th.

Altho their methods differ from Aries,  
many of the extremely brunette women of  
Leo are possibly the most hypocritical  
people of the Zodiac, for while posing to  
be friends, they exercise a malicious  
curiosity, also they find happiness in mak-  
ing others unhappy and being past masters  
in the art of falsehood, they twist and  
evade issues with remarkable facility, for,  
altho not particularly bright mentally,  
their talents seem concentrated in this di-  
rection, besides, incidentally they are  
chronic borrowers, but even with these  
faults, they merit pity as they seem to be  
absolutely unable to elude punishment.

Unlike Cancerians, Leo people are not  
naturally fortunate as many of them are  
mentally melancholy and despondent, so,  
resembling moody Aquarius and Libra,  
they suffer deeply thru their worrisome  
minds, in fact it is sad to note that more  
insane people and suicides are born under  
this planet than in any other.

In sending fan-letters to those of Leo,  
I would advise the writers to avoid gush-  
ing, as persons born during this time are  
inclined to ridicule admiration. In love  
affairs, the men are as fickle as the women  
are constant, but both lack foresight and  
do not consider the welfare of those for  
whom they care.

Leo women fascinate but do not hold  
the opposite sex and a peculiar trait is  
that, in direct contrast to Gemini and  
Aquarius, the more a Leo woman is  
abused, the more faithful and loving she  
becomes. This is especially true of the  
brunettes who endeavor to pursue men  
who are unkind to them.

These people attract and are attracted  
by those born in February, December,  
April, June and October, in order named  
and their faults are selfishness, cruelty,  
untruthfulness, gossiping, hypocrisy, tem-  
per and lack of self-control.

Others born under this planet are Ken-  
neth Harlan, born July 26th; William  
deMille (director), born July 25th; Cul-  
len Landis, born July 29th; Donald Hall,  
born August 14th; Paul Parrott, born  
August 2nd; Niles Welsh, born July 29th;  
Booth Tarkington (writer), born July 29th;  
Allen Holubar (director), born August  
3rd; William Gillette, born July 24th;  
George Bernard Shaw (writer), born  
July 26th; Fred Stone, born August 19th;  
Lila Lee, born July 25th; Elsie Ferguson,  
born August 19th; Viola Daniels, born  
August 10th; Coleen Moore, born August  
19th; Julia Marlowe, born August 17th;  
Julia Sanderson, born August 20th;  
Wanda Hawley, born July 30th; Helen  
Ferguson, born July 23rd and Pauline  
Fredrick, born August 12th.



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## Greenroom Jottings

(Continued from page 82)

mystery comedy, plays the part of a shell-shocked youth who has a mania for discovering a noiseless explosive.

He is rewarded at last, but, in the filming of the dramatic scene, Raymond Hatton accidentally dropped a box of matches into the sulphur mixture which was being used as a prop. That which followed had not been planned or expected either by the director, the actor or the camera men. Hatton emerged minus his eyebrows and was forced to retire to his home for three weeks taking with him vaseline and hair restorer. No doubt he considered it of minor importance that the combustion also completely destroyed the set and that a new one had to be made before any more scenes were taken.

The Palace of Progress which was held in Chicago during the week of May nineteenth to the twenty-sixth, was the maiden attempt on the part of the managers to show to the public the intimate details of America's fourth industry—motion pictures. A large number of screen celebrities were present to help in the celebration, which it is thought will become an annual event.

There is an odd coincidence in Fannie Ward's return to the screen to play the leading rôle in "Black Oxen." It is said that Miss Ward underwent the Steinach operation which was just what Gertrude Atherton's heroine did to bring back youth and beauty. Miss Ward's rejuvenation is one of the classics of motion pictures. She seems to have retained the spirit of youth to a remarkable degree and her appearance in "Black Oxen" will, no doubt, be one of the sensations of the year.

After a campaign of six weeks, waged with a battery of cameras charged with super-speed film, Reginal Barker and his company returned to Los Angeles carrying the precious reels for the picture, "The Master of Woman," as trophies of a courageous expedition into the frozen wilds of Canada. An ice jam in Bow River, photographed by the camera men suspended over Bow River Falls in a steel cage; a real, rip-roaring blizzard near Banff; a dog-team race in the shadow of Mt. Robson; a fierce attack by wolves upon a Northwest Mounted Policeman and his prisoner; and a wild canoe ride thru the dangerous rapids of Seymour Creek. These are only a few of the high-lights that will appear in "The Master of Woman."

No doubt Anita Stewart considered it all in the day's work when she made an attempt to recapture a Pomeranian pup on a girder eight stories above the ground as he started to chase a bird that had perched for a moment on the same girder. Naturally one wonders what in the world Anita was doing on a girder eight stories in the air. She was being photographed for some scenes in her latest picture, "The Love Piker." The dog in question was one borrowed from a very dear friend who was at the time critically ill in a hospital. Fearing the shock would be too much for the friend if anything happened to her pet, Miss Stewart started in pursuit of the pup and bird as they flitted along the girder. With the agility of a steeple-jack, she recaptured the dog and walked back to resume her work. Movie actors are so used to such little interruptions that they are too commonplace to annoy.

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To be a real man you must be strong, healthy, vigorous, vital—overflowing with manly power, vitality and force—possessed of the determination and endurance to do a man's work in this world and pass on to your children and your children's children the priceless heritage, and glory of normal health, strength and vigor—physical and mental.

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## On the Camera Coast

(Continued from page 104)

Veil Falls—which Connie didn't like the looks of.

Connie, incidentally, is getting fat on a milk diet. She takes a full glass of milk every hour.

Virginia Browne Faire, the Brooklyn girl who won one of the Fame and Fortune contests held by the Brewster Publishing Company, has been signed by First National on a long term contract. She achieved a great triumph in "Omar the Tentmaker," "Without Benefit of Clergy," and other well-known pictures.

Florence Vidor and King Vidor who have always been pointed out as the prize married pair of Hollywood, have entered into a separation. Mrs. Vidor says that no divorce is contemplated but they have come to the place where their "individual growth and development is the overshadowing problem." They will go about Hollywood together and remain warm friends after the manner of Fannie Hurst and her husband.

Renee Adoree knows now how it feels to be a prize-fighter. In a recent scene from the Reginald Barker's "The Law Bringers," she had to stand on the edge of a movie fist fight. One of the gladiators was Fred Kohler. In the fracas, his fist slipped and the lovely Renee went to the hospital with a wonderful black eye.

A movement in the movies similar to the Little Theater movement, looking to the showing of films not suited to the tastes of the hoi polloi, has been started by Curtis Melnitz, a writer. He has enlisted the co-operation of Rex Ingram, Ernst Lubitsch, Hugo Ballin, Paul Bern, Rob Wagner, Ralph Block and other intellectuals.





# The Answer Man

(Continued from page 84)

MYRTLE.—Yes, it is true that Harriet Beecher Stowe's name is inscribed in the house where Shakespeare was born. So you think Richard Dix was wonderful in "The Christian." Yes, Elaine Hammerstein is playing opposite Elliott Dexter in "Broadway Gold." No, no, I'm not married. Just an old bachelor. Take my advice, and marry when you are twenty-five, otherwise you'll go round in circles like a dog chasing his tail and you'll miss the right one.

PEGGY H.—Yes, Sheffield, called the "City of Steel," is one hundred and sixty-four miles from London. No, I have never been to England. Maybe some day. Richard Barthelmess, Lowell Sherman, Lillian Gish, Creighton Hale, Mary Hay, Julia Hoyt and Vivian Ogden in "Way Down East." Yes, Florine De Hart won the beauty contest. No, I was not one of the judges.

GUNGA DIN.—You know what Tolstoi said: "A woman is happy and attains all that she desires when she captivates a man; hence the great object of her life is to master the art of captivating man." So watch your step. Henry Hull was Fairfax in "One Exciting Night." William Russell is with Universal, and he is six feet two inches and has brown eyes. Glenn Hunter with Famous Players. You're welcome I'm sure.

ARTIE.—Just the age. Yes. At twenty man is less a lover of woman than of women. He is more in love with the sex than with the individual, however charming she may be. Pauline Garon is twenty-one years old and she has brown hair and blue eyes.

RICHARD P. W.—My what a fine whole-some looking lad you are. Thanks for sending me that dandy picture. Enjoyed your essay, "Life, as it is" with Raymond and Mary. Sorry I couldn't print it here, but no room. Keep it up, you will be a writer some day with that imagination. Remember that life is an aeroplane and not a hangar, so keep moving.

YOKA V.—Well anyone who lets the grass grow under his feet, is gradually going to grass. And you say you are sorry that Richard Barthelmess is married. Well he is very happy with Mary Hay and his youngster. Lillian is older than Dorothy Gish.

LEMON DROPS.—But not so sour. Well with all the foreign languages you can speak and with the education you have, I don't know how I can advise you to get into pictures. Sorry.

ANTHONY.—Welcome back. Of course, I remember you ten years ago. So you want Paramount to reissue some of the old Wallace Reid and Geraldine Farrar pictures. I will see what I can do for you. Hurrah! So you are engaged. Congratulations and best wishes. Run in again some time.

ANNEXING BILL.—Another lost sheep. Glad to see you, Bill. What's that about chickens coming home to roost? Creighton Hale is going to play little Billie in "Trilby." Wait until you see him. So you want more about Eileen Percy. Miss Fletcher, please notice.

WANNA NO.—Fire away. I've got my foot on the gas. No, we are not neglecting Milton Sills—he is playing with Virginia Valli in "A Lady of Quality," and is married to Gladys Wynn. Colleen Moore is going to be the flapper in "Black Oxen."

JOE G.—You want Hilda Bayley's address—she is in England you know. Sorry Joseph.

LOVELESS MINNIE.—Is it really that bad. There's no reason for it. Altho, no doubt,



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EVERY man fell head-over-heels in love with Henrietta Blaine—until she smiled. Then the charm was broken.

Everybody agreed she would be absolutely irresistible if it only were not for her unsightly, discolored teeth.

Then, one day a miracle happened!

Henrietta appeared at May Osborne's dinner party and was seated at the table opposite George Gould. In the midst of a humorous anecdote George stopped suddenly and stared in disbelief at Henrietta whose lips were parted in a smile.

There followed an awkward pause at the table. All eyes were turned in the direction of George's stare and at once everybody knew: a wonderful thing had happened to Henrietta. Vanished was the ugly, yellowish stain that had for so long marred her teeth. Now they were white and radiant as oriental pearls—beautiful in their gleaming lustre and evenness.

And this is the story as Henrietta later told it to May in the privacy of her boudoir:

"Since childhood, I have been a chum of Martha Ryerson's, whose father is head of the famous Century Chemists. One night at the Ryerson home I told Mr. Ryerson frankly the tragedy of my awful-looking teeth and begged him to find a way to help me out. After months of experimenting this is the result."

### Pearly Teeth for Every Woman

Ryerson's Renamel for the teeth is the most important beauty discovery in ages. There have been tonics, lotions, dyes and creams galore for the skin, the hair, the figure, but until now the woman with dull, discolored, yellow teeth has had no assistance beyond the ordinary "tooth washes" which merely remove dirt without relieving dullness or stain.

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minutes—then wipe off with a dry cloth. And lo! a miracle has been performed. Every tooth is gleaming ivory—as white as virgin pearls—with all tartar and stain vanished completely.

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You need send no money; simply mail the coupon. Do not delay. This offer may never be repeated. I cannot afford to accept over a few thousand coupons on this "no-profit basis." In the interest of good looks and self-respect, ACT NOW. Send the coupon today.

WM. RYERSON, Chief Chemist

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Name .....

Address .....

If apt to be out when postman calls, enclose \$2 with coupon, and Renamel will be sent to you postpaid.



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her first of love affairs. Is that to which her heart is wholly granted! Yet there are some, they say, who have had none, but those who have ne'er end with only one. Betty Compson is now in Europe and Patsy Ruth Miller is with Universal.

**KARL.**—I would advise you to get in touch with some of the producing companies. Send for a list of addresses.

**AMY H.**—Yes, it is pretty hard to reduce these days. Look at Viola Dana who gained fifteen pounds in a month. She lost twenty pounds after her operation for appendicitis and since she was forced to wear tights in the rôle of chorus girl in "Roughed Lips" she has been on a diet of milk ever since. Her life is a continual round of putting on and taking off. Kathryn Williams, Robert Agnew, Roy Stewart and Lucille Rickson in "Trimmed in Scarlet." Let me know how you make out, Amy. Au revoir.

**MISS MICKIE; LASSIE; JACK; A BOSTON FAN; MRS. R. R.; SOPHIE; MISS ALA; YOUNG CHICAGO; SILLY HAM; ECK; MAX; NORMA TALMADGE ADORER; THE GREEN RIDGE; TATTLERS AND DOROTHY T.**—Glad to hear from you, but all of your questions have been answered elsewhere.

**BOWER'S GIRL.**—So you want a picture of Eugene O'Brien. No, he has never been married so far as I know. Baby Peggy's full name is Peggy Jean Montgomery. Mae Murray is Mrs. Robert Leonard. Thomas Meighan married to Frances Ring. Is that all!

**BILLY.**—No, I don't know who composed "When I look into your eyes, I see a Beautiful Face." It seems to me it's an original with all of you when you put on longs. Constance Talmadge at United Studios, 5341 Melrose Avenue, Los Angeles, Cal. and she is playing in "Dulcy." Norma's first picture was "A Tale of Two Cities" for Vitagraph some fourteen years ago. Her last picture was "Ashes of Vengeance" but she is going to do "The Garden of Allah" sometime soon. Don't mention it.

**ELIZABETH.**—Ha, ha. That's like the chap who said "How foolish we were when we were young; and she said, yes, and how young we were when we were married." Of course, I don't mind answering questions for flappers. And you are very fond of Elaine Hammerstein. So am I.

**RUBY LIPS.**—Well we are more inclined to hate one another for points on which we differ, than to love one another for points on which we agree. A hedge between keeps friendship green. Address Dorothy Gish at Inspiration Pictures, 565 Fifth Avenue, New York City. Claire Windsor was born in Cawker City, Kans. Any time.

**JEAN.**—Just address them both at Metro, 1025 Lillian Way, Los Angeles, Cal. Short and sweet! A progressive friendship is safest.

**MARY M. G.**—Cheer up, why not think of something pleasant. If you keep thinking that Friday will bring you bad luck, it will soon corroborate your opinion of it. Coué never goes stale in practice if he does in print. I didn't see "Where the Pavement Ends" so I cannot tell you about the ending. Phyllis Haver has blue eyes, and she was born January 6, 1899, at Douglas, Kans. Thomas Meighan has brown hair and eyes.

**FUNNY FEE.**—Your letter was a gem, you certainly scintillated in your admiration for Norma Talmadge. But remember that women who have not fine teeth laugh only with their eyes.

**J. J. M.**—So you think I am a pretty good doctor for the blues, but that Conan Doyle is the only one familiar with the invisible. I grant you that absolutely.



I much prefer earthly things. Milton Sills, Theodore Kosloff, Jack Holt, May McAvoy, Agnes Ayres, Bebe Daniels, Conrad Nagel, Antonio Moreno, Theodore Roberts, Pola Negri and Cecil B. DeMille all have Cadillac cars.

BETTY S.—So you think I like to talk about myself and my beard. Dont you know most men swear by their beards and most women talk about themselves. Can you blame me for swiping the prerogatives of each. Try it yourself I'll give you a lien on my beard. Johnny Walker is with Robertson-Cole, 780 Grower Street, Los Angeles, Cal. Pauline Garon with Ince.

FLAPPER.—I should say you are a flapper. Who can tell, maybe some day we will meet in the great beyond. Malcolm McGregor is twenty-four and with Metro. As Rochefoucauld says, "To love is the least of the faults of a loving woman." Lloyd Hughes is married to Gloria Hope, Gareth Hughes is not married, and Norma Talmadge has no children.

POLLY PRUE.—A mother's tenderness and caresses are the milk of the heart. I doubt whether Lon Chaney is married. He can be reached at Universal, Universal City, Cal.

EILEEN L.—So you dont believe that I am old, and that I drink buttermilk. When you're encrusted in three-score years and ten you'll take to buttermilk too. It loosens the joints. Come in and see for yourself. Holmes E. Herbert is directing now.

WALLY, DOT AND BILL.—Well, well, well. Glad to see you all looking so fine in your mid-summer sports. Just write Mrs. Reid at Beverly Hills, Los Angeles, Cal. She was born in Boston, Mass. Give him time, Dot, when a man is in love he doubts very often what he most firmly believes.

EAT SCALLIONS.—If you do that, you will keep the doctors away and everybody else. You want my secret of longevity. Ah, there's the rub. And you dont believe I get \$10.50 per week—that I have the decimal point in the wrong place. I'd be arrested if I changed it! No I am neither Herbert Howe or Harry Carr. Barbara La Marr is with Metro, also Alice Terry. The latter is twenty-seven. Why I usually pin my beard up in hairpins—invisible to be sure—in summer, Mahlon Hamilton in "Daddy Long Legs." And you think I have a sense of humor. I hope I have. Next time, write me about yourself. Conrad Nagel married to Ruth Helms.

MILTON B.—If judged by his exterior, no man is man's superior. Bobby Vernon is married, and has one child.

THELMA L.—Most women can better express their thoughts in silence. Antonio Moreno is married to Mrs. Daisy Canfield Danziger. Gloria Swanson is not married now. Phyllis Haver was Polly Love in "The Christian." Charles Ray hasn't changed his name, I didn't hear that he was going to. Why should he. This isn't leap year—five months more.

BETTY.—I dont mean to be cruel, Betty, but an old man like me is liable to get ruffled once in a while. Forgive me, please. Dorothy Dalton is twenty-nine, and divorced from Lew Cody. Kenneth Harlan in "Mamma's Affair." Jack Gilbert is married to Leatrice Joy.

JEAN, PITTSBURGH.—Women are extremists; they are either better or worse than men. What more can I say of William Farnum. He is a brother to Dustin, but not to Franklyn. With Fox. Hope Hampton in "Lawful Larceny" and "The Gold Diggers." But to be great without being useful, is a crime that the world never forgives.

(Continued on page 119)



"Yay, Sam! Ain't it just too sweet?"

DID you read those delightful tales of Booth Tarkington about Penrod and Sam. If you did no need to go on. But if you didn't you have missed something of life. We'd get the book and read it. And we sure wouldn't miss the picture.

We don't believe there is a picture you will see this year that you will enjoy so much. It is so chock full of fun it will keep you roaring with laughter almost all the time—and when you are not laughing you'll be wiping away the tears.

This is just such another picture as "Tol'able David," not in theme, but quality. It is real; it is human; it is true. Scenario by Hope Loring and Lewis Lighton.

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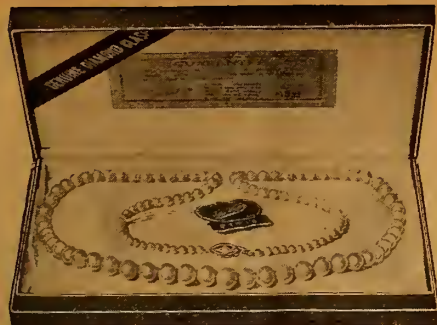
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## The Answer Man

(Continued from page 117)

**HAZEL.**—Yes, I do believe in dancing lessons for children. It gives one grace, and beauty without grace is a hook without a bait. That is beautiful stationery you have, and especially for me. How can I ever thank you, Hazel. Well use it up. Bert Lytell is five feet ten and a half, weighs one hundred and fifty-five, and has brown hair and brown eyes, married to Evelyn Vaughn. Yes, you must write often now.

**ALICE.**—Just you wait. I am going to have a new picture up on top soon.

**IRENE.**—Glad to hear from you again. Keep it up.

**HATTIE M.**—Yes, I saw the opening of Griffith's "The White Rose" and it has rather a threadworn plot. In the audience was Mae Marsh herself, with Dorothy Gish and husband, across the way in another box was Carol Dempster. Dick Barthelmess and Mary Hay; Alice Joyce, Ruth Roland and Lenore Ulric, all in their décolleté.

**M. S.**—That's it, it is all in the bringing up. A great many parents are unwittingly training their children to be impudent to them by and by. Kenneth Harlan at Preferred Pictures, 1650 Broadway, New York City. Thomas Meighan is six feet and he weighs one hundred and seventy pounds. Harry Carey is with Robertson-Cole, and Pete Morrison with Universal. Gaston Glass is also with Principal Pictures.

**MARGARET.**—That's it, we should keep up with our reading. When one quits learning he ceases being learned. Corinne Griffith is starting her own company with her husband, Webster Campbell as director. I wish them luck. Ivor Novello is with Griffith. Rodolph Valentino is twenty-eight, Agnes Ayres in "The Love Chase" with Mahlon Hamilton.

**MARJORIE.**—What do you mean when you say "Some people are like lanterns—good for nothing except at night." Light out, Marjorie. That is it, if you make a hot-house of your mind, you will soon run out of fuel—and mind. Harrison Ford was married to Beatrice Prentice, and Norma Talmadge is not Jewish. Wallace Reid was married only once, to Dorothy Davenport. Conway Tearle is an American. Go on, keep on going. Marion Davies was Marion Douras. Mabel Normand in "The Extra Girl" with Ralph Graves. That's about all for tonight, Marjorie. Write me next month.

**M. S., NEW BRITAIN.**—Thanks for that very interesting letter. It breaks up the day to get letters like yours.

**THE QUEEN OF QUEENS.**—Being a queen, you should know. A man doesn't understand art until he has reached middle age. Glenn Hunter is twenty-two and not married. Mae Murray is twenty-seven. Bert Lytell is married. Lon Chaney and Patsy Ruth Miller in that picture.

**FRANK.**—Wyndham Standing writes me that his present address is at Laurel Inn, 1455 Laurel Avenue, Los Angeles, Cal. Thanks, glad to hear from you. Yes, Betty Compson has played in vaudeville and she was born in Salt Lake City. Forrest Stanley in "The Daughter of Mother McGinn." Alice Brady was once Mrs. James Crane, and she has a small son. Harrison Ford in "Little Old New York." Ramon Navarro was christened Ramon Samanayagos.

**DREAM LASSIE.**—Your letters are always very interesting, and I like to hear from you. Robert Bridges is the present poet



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Hotels everywhere welcome our graduates; our method endorsed by leading hotel experts. Big opportunities also in tea rooms, cafeterias, clubs, etc. Write for particulars and bulletin listing many opportunities.

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Send me free booklet H-161 giving full information about Hotel Operation and Management Course; also Employment Bulletin.

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laureate of England. Harrow College is in Harrow-on-the-Hill, eleven miles north-west of London, and Cambridge and Oxford are colleges in England. Yes, Yale Ross is playing in "Souls for Sale." He has been playing on the stage. Let me know when you come to this country. You are indeed poetic. Write me again.

Mrs. I. F.—Yes, I have heard of Arline Burr, but I haven't her present whereabouts. Sorry I can't help you.

ETHEL; CURIOUS DOT; FRANCES D.; RACHEL; PINKEY; L. J. S.; JERRY; BABETTE; SIT; ONLY TWELVE; RUTH; BLUE EYES; LORETTA J.; MISS EDDIE; AN ADMIRER OF WALLY REID; BOBBIE; INEZ; RAY; MARY-MARIE; INQUISITIVE RUTH; and TREVOR. All your questions have been answered somewhere this month. Let me hear from you again. Best wishes.

### A FILM FIEND

By JAMES EDWARD HUNGERFORD

I'm a movin'-picture villain,  
On the primrose path o' sin,  
An' I always make a "killin'"  
In the pictures I am in;  
I am kind—but it is futile,  
For in ev'ry rôle I play  
I must pose as bein' brutal—  
An' impress the "fans" that way.

My hair's black as a raven,  
An' my features hard an' cold;  
I'm a coward an' a craven—  
Tho in truth I'm brave an' bold!  
I must win a maiden, trustin',  
An' then leave her in the lurch,  
Which to me is quite disgustin'—  
I'm a member of the church!

I must rob an' steal an' plunder,  
An' pursue my course of hate,  
An' in general, raise thunder!—  
Like a rascal an' ingrate;  
I must scheme an' plot an' ponder,  
How the hero to outwit,  
An' in evil mazes wander,  
'Til my run of luck doth flit!

I'm a movin'-picture villain;  
All the world is hating me,  
An' I'm anxious—more than willin'  
A heroic gent to be;  
But alas, it seems it's meted  
Out—the devil I must play,  
Tho in church you'll find me seated—  
Upon every Sabbath day.



**\$3.00 per Month**

**A Whole Year to Pay**

"Lady Lorraine"  
Large solitaire, perfect cut blue white diamond. 14 kt. solid gold ring. Special \$47.75

Why wait longer when a few cents a day places this fiery brilliant, genuine blue white, perfect cut diamond on your finger. No risk, no delay. Satisfaction guaranteed. Regular \$60.00 value, our price, \$47.75.

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Klein smashes prices on great million-dollar stock of diamonds, watches and jewelry—saves you one-third and trusts you for what you want.

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If you suffer from pimples, acne, blackheads, brown spots or eruptions, I want to send you my simple home treatment under plain wrapper. It gave me a soft, velvety, smooth and radiant complexion, and healed thousands of men and women, after everything else failed. Simply send name for generous 10 day free trial offer of my secret home treatment.

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Then wear this Mysore Serpent. Replica of Ancient Hindu charm against evil spirits, sickness, spells, and symbol of GOOD LUCK in love, business, games. Heavy, weird and startling. Genuine 14-Karat gold shell. 3 year guarantee. Men and Women. Secret formula for luck FREE. Send measure (string tied around finger.) ALI W. BABA, Box 55, 116 Str. Sta., New York. Pay \$2.27 and postage to postman on delivery.

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who wants to get rid of it??

If so don't write a letter, but just mail us your name and address and enclose two stamps, and we will send you free confidential information how to remove it at home in a simple, safe, quick way that will surprise you. Address  
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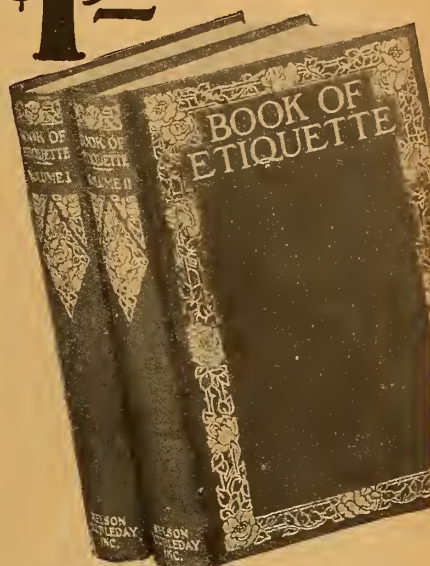
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THE MOTION PICTURE  
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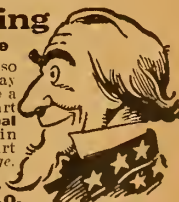
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Simply send me the exact date of your birth in your own handwriting. To cover the cost of this notice and postage, ENCLOSE TEN CENTS IN ANY FORM and your FULL NAME and ADDRESS. Your astrological interpretation will be written in plain language and sent to you securely sealed and postpaid. A great surprise awaits you!

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you can be as well dressed as your favorite actress!



4635—Tiers and... apery, combined, is the latest whim of Paris. You can make a dress like this by following the Deltor. Do you know how to attach the tiers? How to make the girdle? The Deltor shows you this.

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What is the Deltor? A wonderful sewing guide enclosed with Butterick Patterns that shows you with pictures how to lay out your pattern, put your dress together, and add the very necessary finishing touches that prevent your dress from looking in any way "home-made." Butterick Patterns include all the leading styles suitable for all different types of women—and on each pattern envelope you will find a list of suitable materials for that

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Can you stand the scrutinizing glance of your admirers at the beach?  
Can you wear sheer summer frocks which expose your arms, underarms,  
back and limbs?

You can enjoy the summer and the freedom of the beach if you are not  
tormented by a few unsightly unwanted hairs. Don't permit the use of  
ordinary depilatories to strengthen any hairs you have. Now you can  
destroy them, by quickly and gently lifting out the roots with ZIP.

# ZIP

**IT'S OFF  
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THEY ARE DIFFERENT!**

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Women of judgment have learned  
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under the skin.

ZIP gently lifts out the roots with the hairs and  
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this with forcing hairs out by pulling.)

ZIP is easily applied at home, pleasingly fragrant,  
quick, effective, painless and absolutely harmless. It  
leaves the skin soft and smooth.

**Not only removes hair—  
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**Guaranteed.** It is significant that no other Superfluous  
Hair Specialist offers FREE demonstration treatments to  
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Avoid imitations which stick to the skin and are not effective.  
Leading beauty shops give ZIP treatments. Do not be deceived.  
See that the word ZIP is stamped right on the preparation used  
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Write for **FREE BOOK** explaining the three types of superfluous  
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Dept. 640, 562 Fifth Ave.

Please send me **FREE BOOK**, explaining the  
three types of superfluous hair, and how to  
get rid of it. I will also send me a **FREE** sample of **Massage and Cleansing Cream** guar-  
anteed not to grow hair.

Print your name.

Name.....  
Address.....  
City and State.....





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**N**O matter where you are, with what you are occupied, every now and then out comes your powder compact.

And so you want a real ornament—a smart accessory. You will like the slender onyx-like case of the new Colgate Compact, which slips conveniently into your purse. It looks par-

ticularly effective with your initials engraved on its polished black top.

The powder inside is fragrant, adherent, waterproof. Perspiration does not affect it. You can buy white, flesh or rachel refills at small additional cost.

For sale at your favorite toilet goods counter — \$1.00 each. Engraving extra.

COLGATE & CO. Est. 1806 NEW YORK

HEB



*These four monogram styles have been designed by a well-known New York jeweler, after careful study of the box, as being particularly appropriate for this new and distinctive Colgate Compact.*

*Your box can be engraved by your jeweler at small cost.*

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# MOTION.PICTURE.

A BREWSTER PUBLICATION

THE QUALITY MAGAZINE OF THE SCREEN

SEPTEMBER

MAGAZINE

V. 26 #2

25 CTS



*The Valentinos*

HUMAN HEARTS

*Adele Whitely Fletcher Discloses the Charities of the Stars*



*Palm and Olive Oils  
—nothing else—give  
nature's green color  
to Palmolive Soap*



## *Beauty That Lures*

Often you meet a woman with vivid beauty that exerts an irresistible charm. It doesn't depend upon regularity of features, or the color of eyes and hair. A smooth, fresh, flawless skin—a complexion glowing with the radiance of health and free from imperfections—this is the secret of alluring attraction.

Cleopatra had it, and her name will always be the symbol of all-conquering beauty. She perfected this beauty, and kept it in this perfection in a simple, natural way which history has handed down for modern women.

### *How She Did It*

By thorough, gentle, daily cleansing which kept the texture of her skin firm, fine-grained and smooth. Dirt, oil and perspiration were never allowed to collect, to enlarge and irritate the tiny skin pores. The lavish use of cosmetics practiced by all ancient women did her no harm, because every day she carefully washed them away.

Her secret—palm and olive oils, valued as both cleansers and cosmetics in the days of ancient Egypt. The crude combination which served the great queen so well was the inspiration for our modern Palmolive.

### *Bedtime Is Best*

Your daily cleansing is best done at night,

so your complexion may be revived and refreshed during sleep. The remains of rouge and powder, the accumulations of dirt and natural skin oil, the traces of cold cream should always be removed.

So, just before retiring, wash your face in the smooth, mild Palmolive lather. Massage it gently into the skin. Rinse thoroughly and dry with a soft towel.

In the morning refresh yourself with a dash of cold water and then let your mirror tell the story. Charming freshness and natural roses will smile back at you.

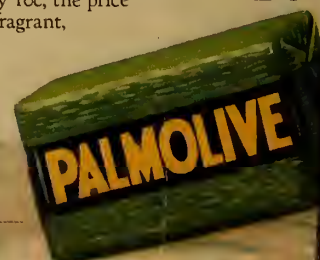
### *Once Costly Luxuries*

When Cleopatra kept her loveliness fresh and radiant by using Palm and Olive oils, they were expensive. Today these rare and costly oils are offered in a perfected blend at modest cost. Palmolive factories work day and night. Palm and olive oils are imported from overseas in vast quantities.

The result is soap for which users would willingly pay 25c, but which costs only 10c, the price of ordinary soap. The firm, fragrant, green cake, the natural color of the oils, is for sale the world over.

*Volume  
and  
efficiency  
produce  
25c quality  
for*

**10c**





# "Why Mrs. Blakely —How Do You Do!"

He had met her only once before. Some one had presented him at a reception both had attended. He had conversed with her a little, danced with her once. And now, two weeks later, he sees her approaching with a young lady who he surmises is her daughter.

"Why, Mrs. Blakely, how do you do!" he exclaims, rushing forward impulsively. But Mrs. Blakely, accustomed to the highest degree of courtesy at all times, returns his greeting coldly.

And nodding briefly, she passes on—leaving the young man angry with her, but angrier himself for blundering at the very moment he wanted most to create a favorable impression.

**D**O you know what to say to a woman when meeting her for the first time after an introduction? Do you know what to say to a woman when leaving her after an introduction? Would you say "Good-bye, I am very glad to have met you?" Or, if she said that to you, how would you answer?

It is just such little unexpected situations like these that take us off our guard and expose us to sudden embarrassments. None of us like to do the wrong thing, the incorrect thing. It condemns us as ill-bred. It makes us ill at ease when we should be well poised. It makes us self-conscious and uncomfortable when we should be calm, self-possessed, confident of ourselves.

The knowledge of what to do and say on all occasions is the greatest personal asset any man or woman can have. It protects against the humiliation of conspicuous blunders. It acts as an armor against the rudeness of others. It gives an ease of manner, a certain calm dignity and self-possession that people recognize and respect.

## Do You Ever Feel That You Don't "Belong"?

Perhaps you have been to a party lately, or a dinner, or a reception of some kind. Were you entirely at ease, sure of yourself, confident that you would not do or say anything that others would recognize as ill-bred?

Or, were you self-conscious, afraid of doing or saying the wrong thing, constantly on the alert—never wholly comfortable for a minute?

Many people feel "alone" in a crowd, out of place. They do not know how to make strangers like them—how to create a good first impression. When they are introduced they do not know how to start conversation flowing smoothly and naturally. At the dinner table they feel constrained, embarrassed. Somehow they always feel that they don't "belong."



correct manner, knowledge of social form. Nor is it particularly clever speech that wins the largest audiences.

If one knows the little secrets of *enter-taining conversation* if one is able to say always the right thing at the right time, one cannot help being a pleasing and ever-welcome guest.

The Book of Etiquette, social secretary to thousands of men and women, makes it possible for every one to do, say, write and wear always that which is absolutely correct and in good form—gives to every one a new ease and poise of manner, a new self-confidence and assurance. It smooths away the little crudities—does amazing things in the matter of *self-cultivation*.

## Little Blunders That Take Us Off Our Guard

There are so many problems of conduct constantly arising. How should asparagus be eaten? How should the finger-bowl be used, the napkin, the fork and knife? Whose name should be mentioned first when making an intro-

duction? How should invitations be worded? How should the home be decorated for a wedding? What clothes should be taken on a trip to the South?

In public, at the theatre, at the dance, on the train—wherever we go and with whomever we happen to be, we encounter problems that make it necessary for us to hold ourselves well in hand, to be prepared, to know *exactly what to do and say*.

## Let the Book of Etiquette Be Your Social Guide

For your own happiness, for your own peace of mind and your own ease, it is important that you know definitely the accepted rules of conduct in all public places.

It is not expensive dress that counts most in social circles—but

## Special Bargain! The Famous Book of Etiquette

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D. W. GRIFFITH'S

# "The White Rose"

For Release by the United Artists Corporation



A BREWSTER PUBLICATION

# Motion Picture Magazine

*The Quality Magazine of the Screen*

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Also publishers of the CLASSIC, out on the fifteenth of each month; SHADOWLAND, out on the twenty-third and BEAUTY, out on the eighth

## For Next Month

### Why Elinor Glyn Wrote "Three Weeks"

"Three Weeks" is now being filmed in the Hollywood studios. And Elinor Glyn stands behind the cameras with the director. Before she left New York, Gladys Hall and Adele Whitely Fletcher spent an afternoon with her. It was then that she divulged why she wrote "Three Weeks." It is one of the most interesting articles that it has ever been our privilege to publish. And it is presented in the form of one of the amusing dual interviews which these writers have done with so much success.

\* \* \*

### Their Second Honeymoon

Harry Carr visited with Jack Pickford and Marilyn Miller in their little Spanish cottage on the edge of Hollywood. And Jack and Marilyn found Harry Carr friendly and a wise counselor so they grew confidential . . . and the result is a charming story which gives a very real picture of Mr. and Mrs. Pickford on their second honeymoon.

\* \* \*

These are just two of the features which are planned for the October MOTION PICTURE MAGAZINE. There are scores of other good things, equally interesting, which no motion-picture goer will care to miss. So . . .

**Don't Forget the  
October Motion Picture Magazine  
On Newsstands  
September First**





Adolph Zukor presents

An ALLAN DWAN production

## "Lawful Larceny"

with Hope Hampton, Nita Naldi,  
Conrad Nagel, & Lew Cody

From the play by Samuel Shipman. Adapted by John Lynch

The lesson of "Lawful Larceny" is a lesson for every married couple.

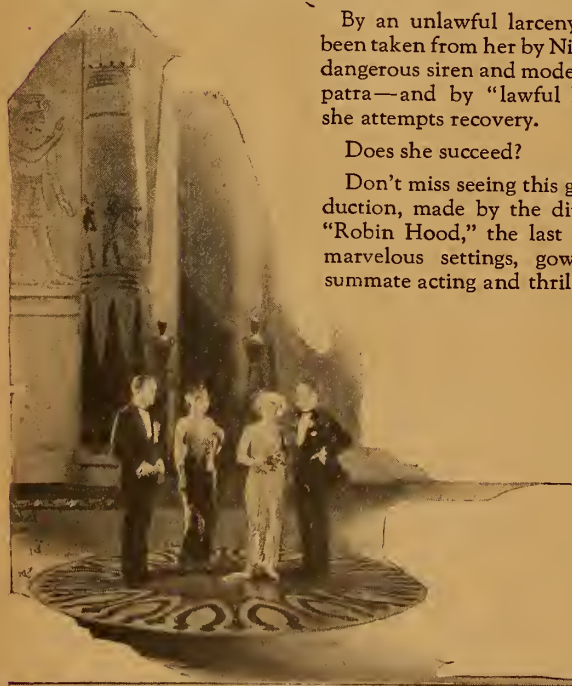
Hope Hampton is the charming young wife who returns from Europe to find her husband, Conrad Nagel, snared by another.

To fly into a temper will avail nothing. To get him back by love-inspired guile and diplomacy! that is the way and that is the excitement of the photoplay.

By an unlawful larceny had he been taken from her by Nita Naldi, dangerous siren and modern Cleopatra—and by "lawful larceny" she attempts recovery.

Does she succeed?

Don't miss seeing this great production, made by the director of "Robin Hood," the last word in marvelous settings, gowns, consummate acting and thrilling plot.



# 6<sup>th</sup> Annual

A Nation-wide Celebration  
of Great Artistic Advance  
in Screen Entertainment  
Paramount Week Sept. 2—8

With Paramount Week the greatest motion picture season the world ever saw gets well under way.

After years of experimentation the art of the screen is coming to perfection.

The year just past has been one of extraordinary development. A single incident has been the advance showing by Paramount of the greatest photoplay ever made, "The Covered Wagon."

And now in Paramount Week you have the opportunity for a grand review of 1923's achievements and a pre-view of the great Paramount Pictures coming.

Celebrate Paramount Week at your own theatre as millions have during five previous annual Paramount Weeks

### A few of the great Paramount Pictures of the Past Season

RODOLPH VALENTINO in "Blood and Sand." A Fred Niblo Production.

JACK HOLT in "While Satan Sleeps." A Peter B. Kyne Special

CECIL B. DeMILLE'S "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

"THE OLD HOMESTEAD," with Theodore Roberts. A James Cruze Production.

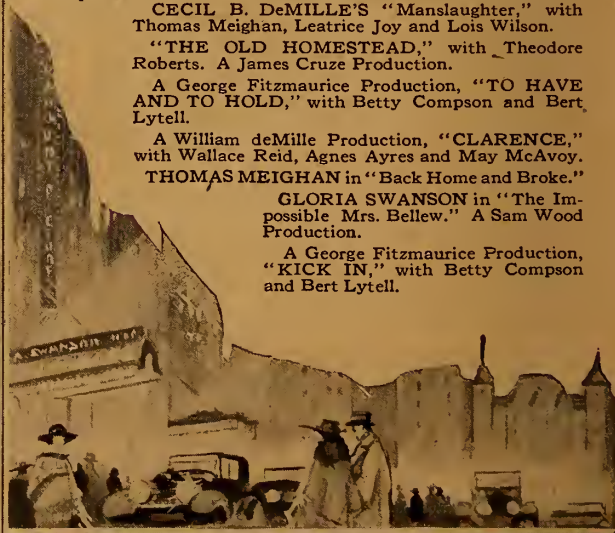
A George Fitzmaurice Production, "TO HAVE AND TO HOLD," with Betty Compson and Bert Lytell.

A William deMille Production, "CLARENCE," with Wallace Reid, Agnes Ayres and May McAvoy.

THOMAS MEIGHAN in "Back Home and Broke."

GLORIA SWANSON in "The Impossible Mrs. Bellew." A Sam Wood Production.

A George Fitzmaurice Production, "KICK IN," with Betty Compson and Bert Lytell.



# Paramount



# Paramount Week

[continued]

JACK HOLT in "Making a Man." A Peter B. Kyne Special.

CECIL B. DeMILLE'S Production, "Adam's Rib," with Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon.

AGNES AYRES in "Racing Hearts," with Theodore Roberts and Richard Dix.

An Allan Dwan Production, "THE GLIMPSES OF THE MOON," with Bebe Daniels and Nita Naldi.

POLA NEGRI in A George Fitzmaurice Production, "BELLA DONNA." Supported by Conway Tearle, Conrad Nagel and Lois Wilson.

A William deMille Production, "GRUMPY," with May McAvoy, Theodore Roberts and Conrad Nagel.

GLORIA SWANSON in "Prodigal Daughters" A Sam Wood Production.

A George Melford Production, "YOU CAN'T FOOL YOUR WIFE," with Leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon.

THOMAS MEIGHAN in "The Ne'er-Do-Well."

A Herbert Brenon Production, "THE RUSTLE OF SILK," with Betty Compson and Conway Tearle.

BEBE DANIELS and Antonio Moreno in "THE EXCITERS."

AGNES AYRES in "The Heart Raider."

A William deMille Production, "ONLY 38," with Lois Wilson, May McAvoy, George Fawcett.

A Herbert Brenon Production, "THE WOMAN WITH FOUR FACES," with Betty Compson and Richard Dix.

"CHILDREN OF JAZZ," with Theodore Kosloff, Ricardo Cortez, Robert Cain and Eileen Percy.

JACK HOLT in "A Gentleman of Leisure."

DOROTHY DALTON in "The Law of the Lawless."

THOMAS MEIGHAN in "Homeward Bound."

## A few of the great Paramount Pictures of the New Season

A James Cruze Production, "HOLLYWOOD," with 22 real stars and 56 screen celebrities.

POLA NEGRI in A George Fitzmaurice Production, "THE CHEAT," with Jack Holt, supported by Charles deRoche.

GLORIA SWANSON in A Sam Wood Production, "BLUE-BEARD'S EIGHTH WIFE."

"THE PURPLE HIGHWAY," with Madge Kennedy.

A William deMille Production, "SPRING MAGIC," with Agnes Ayres, Jack Holt, Charles deRoche, Mary Astor and Robert Agnew.

A James Cruze Production, "RUGGLES OF RED GAP," with Edward Horton, Ernest Torrence, Lois Wilson, Fritz Ridgway, Charles Ogle and Louise Dresser.

A Zane Grey Production, "TO THE LAST MAN," with Richard Dix and Lois Wilson.

A George Melford Production, "SA-LOMY JANE," with Jacqueline Logan, George Fawcett, Maurice Flynn.

GLORIA SWANSON in an Allan Dwan Production, "Zaza."

THOMAS MEIGHAN in George Ade's "All Must Marry."



Jesse L. Lasky  
presents a  
Charles Maigne  
production

## "The Silent Partner"

with Leatrice Joy,  
Owen Moore & Robert Edison

From the story by Maximilian Foster. Screen play by Sada Cowan

What should the wife of a Wall Street gambler do who seeks to save him from ruin?

Paramount answers this question with "The Silent Partner," a new and terrifically powerful handling of the theme of love versus the fever for gain.

In the days of prosperity and golden winnings, the beautiful young wife, Leatrice Joy, determines to start "gold-digging" from her husband, Owen Moore, and build a reserve unknown to him.

But how to look as though she is spending the thousands he gives up, that is the question!

How to make a \$20 gown or a \$5 hat or a paste necklace look like ten times the value? *She does this!*

And see what happens when the crash comes!



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# Pictures



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Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman—married or single. "The Philosophy of Love" is not a novel—it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this thrilling book at our risk—without advancing a penny.

**W**ILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman?"

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

**I**F you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.



ELINOR GLYN  
"The Oracle of Love"

## What Do YOU Know About Love?

**D**O you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love?

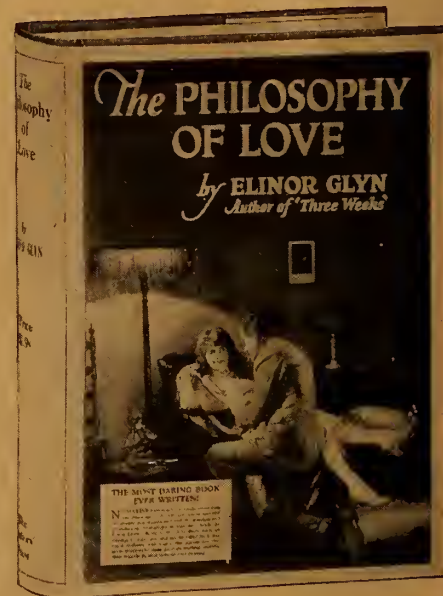
When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims? Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you *MUST NOT DO* unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

In "The Philosophy of Love," Elinor Glyn answers these precious questions—and countless others. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how delicate or avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

A book of this type, to be of great value, could not mince words. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any grown-up man or woman. In fact, anyone over eighteen should be *compelled* to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the rankest sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

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Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below **AT ONCE**. We do not say this to hurry you—it is the truth.

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- how to win the girl you want.
- how to hold your husband's love.
- how to make people admire you.
- why men "step out" and leave their wives alone.
- why many marriages end in despair.
- how to hold a woman's affection.
- how to keep a husband home nights.
- why most women don't know how to make love.
- things that turn men against you.
- how to make marriage a perpetual honeymoon.
- the "danger year" of married life.
- how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
- how to cope with the "hunting instinct" in men.
- how to attract people you like.
- why some men and women are always lovable, regardless of age.
- how to make love keep you young.
- must all men be either "dubs" or devils?
- how to increase your desirability in a man's eye.
- how to tell if someone really loves you.
- things that make a woman "cheap" or "common."
- how to make people do the things you want them to.

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# Motion Picture Magazine

(Trade-mark Registered)

Founded by J. Stuart Blackton

SEPTEMBER, 1923

Vol. XXVI

No. 2



## Fannie Hurst Makes a Suggestion

**R**ECENTLY in New York, Adolph Zukor, of the Famous Players-Lasky, inaugurated a Motion Picture Congress where the authors were given an opportunity of getting together with the motion picture people. It was hoped and believed that some practical benefit would result from this Congress thru which motion pictures would improve artistically.

At one of the sessions, Fannie Hurst, the popular novelist, several of whose stories have come to the screen, asked permission to compare the motion picture producer to the publisher. She went on to say that every year the publishers sponsored some few books in which they believed artistically . . . efforts which they thought might eventually enlarge the Classics. She added that the publishers knew these things would not be commercial successes but published them, nevertheless, out of their love for the art of which they counted themselves a part. For their profit they publish those books which we know as "best-sellers."

We agree with Miss Hurst that the motion picture producer may, with artistic benefit, emulate the publisher. By so doing he will give the art of the screen an impetus, substantiate it with the other and older arts, and know the immeasurable joy and satisfaction of having done his share in advancing his profession. And for the necessary balance on the credit side of his books at the end of his fiscal year, he will depend upon cinematic "best-sellers."

We endorse with sincerity and with enthusiasm the suggestion of Fannie Hurst.





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“A skin you love to touch”

“A Skin You Love to Touch”  
by Guy Hoff

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# OUR PORTRAIT GALLERY



Photograph by W. F. Seely

## PRISCILLA DEAN

... Whose popularity extending over a span of years without any wane should disprove the theory that the American public is fickle. Priscilla is now playing in "The White Tiger." An apt title for a story in which the Dean plays the leading rôle





Photograph by Victor Georg

#### RALPH GRAVES

When leading men are the subject of conversation Ralph Graves is certain to be mentioned. In the studios at present he is making love to the dark Mabel Normand for the altogether worthy sake of the love interest in "The Extra Girl"





LEATRICE JOY

A colorful shadow is Leatrice. And incidentally she might well be called The Director's Star . . . for every director with whom we have talked has had praise to offer in her name. She has returned to Cecil B. DeMille's direction in "The Ten Commandments"





Photograph by Abbé

#### GEORGE ARLISS

... Who is one legitimate actor who has come to the screen with an equal success. The camera photographs that distinction which heralds his work behind the footlights. "The Green Goddess," in which he appeared upon the stage last season, is his present screen undertaking





Photograph by W. F. Seely

#### ELEANOR BOARDMAN

... Whose star dawns upon the film horizon. Meanwhile she is the subject of much speculative talk in motion-picture circles. But she goes on insuring her place in the rising order of stars thru her worth-while portrayals. "Three Wise Fools," and "The Day of Faith" both find her with a prominent place in their casts





Photograph by Ira L. Hill

**LENORE ULRIC**

. . . Of Broadway. Whose very name in electric lights means a generous purchase of tickets by the speculators. Miss Ulric is now in California, where she is being photographed in the title rôle of "Tiger Rose," her success of a year or two ago. And David Belasco will be behind the cameras, side by side, with the director





Photograph by W. F. Seely

#### MARIE PREVOST

. . . Who did well when she waged a dramatic farewell to the sea waves, setting her eyes towards more serious things. Nor does it appear that Marie will find it necessary to shake her bathing-attire free of its moth-balls. For Marie has made good. It is in "Red Lights" that you'll next see her





Photograph by Pach Brothers

#### ALICE JOYCE

Opposite George Arliss in "The Green Goddess," we will find Alice Joyce. For years now she has hid her loveliness within the four walls of the nursery up at her house. Whether this is a professional interlude or whether it means that she will resume her screen career no one knows



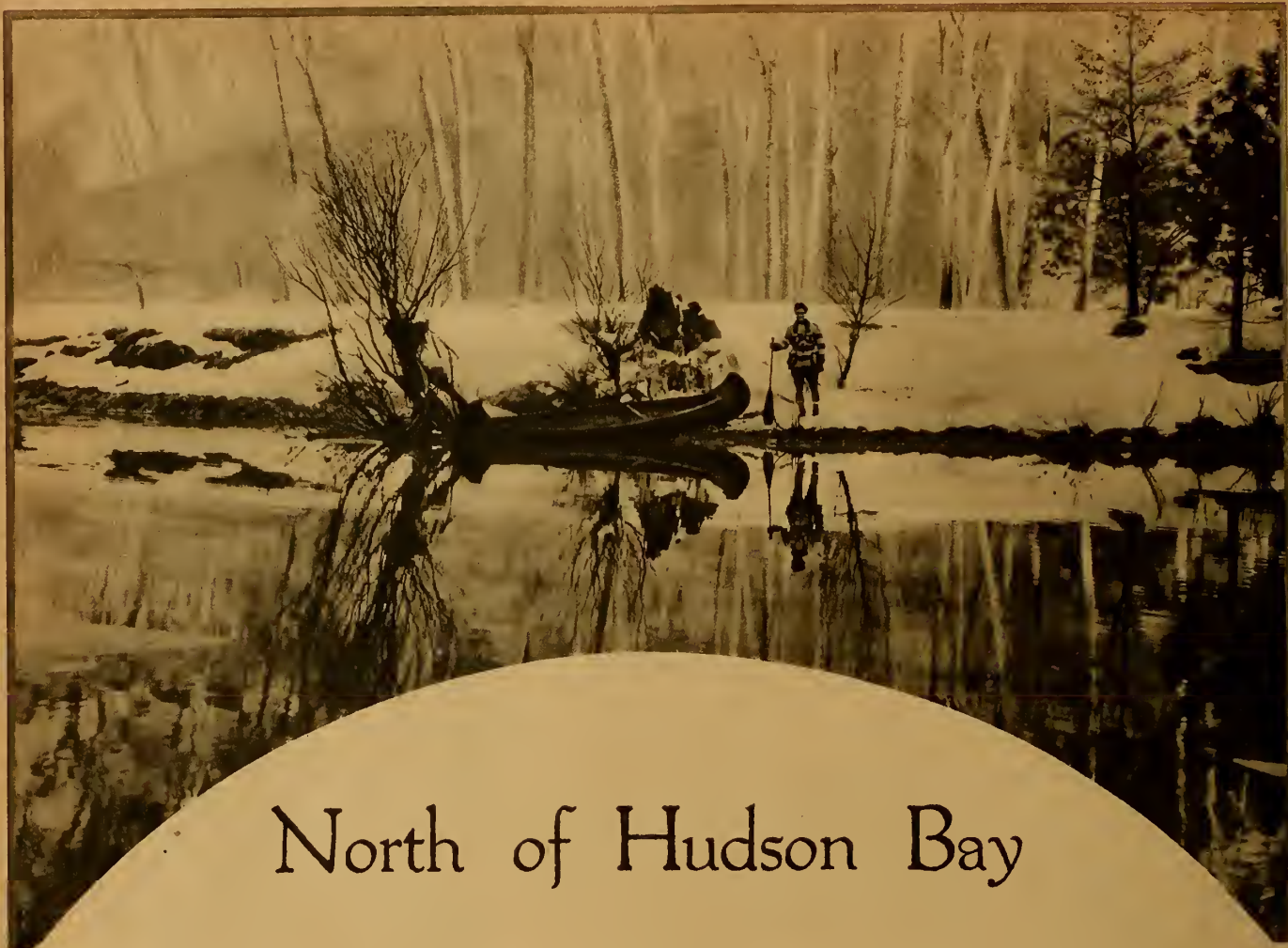


Photograph by W. F. Seely

CONRAD NAGEL

... Who is the exception which proves the rule in this day when stars everywhere are being reduced in rank to featured players. The Goldwyn officials have caused a star to be painted upon his dressing-room door and Marshall Neilan is directing him in "The Rendezvous"





## North of Hudson Bay

We cant be sure . . . but we wouldn't be in the least surprised if a star's contract deluxe specified the seasons of the year during which certain locations would be used. After all, it is pleasant to journey to the palm trees and balmy waters of the South during January and February. And there's no denying that the frozen woods of the North are a treat when the mercury registers ninety in the shade



"North of Hudson Bay" is the new Tom Mix story. Even the title has an intriguing sound these still summer days. You can almost feel the clear cold in the panel at the top of the page. Too, there is a beauty to the white scene with the ice-fringed waters and the woods of the silver birches. And not only is it undoubtedly the picture to film in the summer months. It is also the picture to see in the summer months . . . a respite from reality



# Art . . . And Right Hooks

## The Story of George O'Hara

By  
HARRY CARR

Photograph by W. F. Seeley

Screen fans have become too wise. They laugh now when they see the handsome hero knock over a burly fighter, who they know could blow over the said h. h. with his breath. They had to have an attractive, wholesome, handsome young actor who looked athletic for the H. C. Witwer stories of "Fighting Blood." Wherefore . . . George O'Hara. At the top and bottom of the page we find George in two ring scenes from this virile series. And at the right is a new portrait



**T**HERE be those who say that young George O'Hara has the handsomest face on the screen. That's a matter for flapper fans to decide.

That he has the most durable face on the screen is a matter of scientific demonstration. And it's been demonstrated.

If you ask O'Hara what screen acting is like, he would probably tell you it is mostly a matter of dodging right swings and hoping you live thru until the next reel.

When they decided to put a series of H. C. Witwer prize-fight stories on the screen and call them "Fighting Blood," they picked out young O'Hara to provide the fighting blood. You see it was this way. Y' understand they couldn't have a regular pug with a broken nose and an ear that looked as tho it had been chewed by a calf doing love scenes with a girl as lovely as Clara Horton; yet they had to have some one that didn't look like a lounge lizard. Screen fans have become too wise. They laugh now when they see the handsome hero knock over a burly fighter who they know could blow over the said h. h. with his breath. They had to have an attractive, wholesome, handsome young actor who looked athletic.

Wherefore . . . George.

George responded nobly to the call.

As the Witwer stories are being put forth in a serial, George has to fight all the time. He fights two or three times







Photograph  
by W. F. Seeley

His studio is one of the Meccas of the sporting world. All the "fight fans" trek out every week to sit in the crowd and watch the fracas. When it is over, they shake their heads and sigh: "What do y' tink of a guy wit' a straight left like that wasting time play acting?" For if George were not a nice, refined, well-educated charming little gentleman and a good actor, he could probably be the champion lightweight of the world

every week. During the making of the serial, he has exchanged fisticuffs with half the famous pugs of this generation. There isn't a spot on the entire north side of his anatomy which has not a tender place left as a souvenir by some illustrious bruiser.

As a matter of protection against murder and sudden death, Mr. O'Hara has had to learn how to fight. He has learned so well how to fight that one of the Meccas of the sporting world is his studio. All the "fight fans" trek out every week to sit in the crowd and watch the fracas.

"Who's George O'Hara going on wit' this afternoon?" they ask.

And after it is over they sigh and shake their heads overwhelmed with sorrow. "What do y' tink of a guy wit' a straight left like that wasting his time play acting?" they ask in shocked accents.

The truth is that George, if he were not a nice, refined, well-educated charming little gentleman and a good actor in the bargain, could probably be the champion lightweight of the world.

But his fight ambitions, fortunately, are limited to emerging thru this serial with a whole face and as much of his anatomy as possible fairly intact.

Among the famous fighters who have pounded George's countenance in the interests of art is Leach Cross, once the idol of New York, and one of the greatest lightweights that ever lived.

Leach's real name is Louis Wallach. He was a young dentist in New York City and discovered that he could swing a mighty fist. Under an assumed name he made a fortune in the prize-ring and has been living in retirement in Hollywood.

He was very indignant, on getting into a motion-picture prize-fight ring, to discover that he was

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Leach Cross was very indignant, on getting into a motion-picture prize-fight ring, to discover that he was supposed to let George O'Hara knock him out. George ended the argument by putting on the gloves. Then Leach found out it wasn't so improbable. At the right George O'Hara has posed with Leach Cross and another nameless guest at his studios. It is Leach at the left





# Human Hearts

*A story of the stars who have come thru the test of fame, wealth and adulation still unselfish enough to stop along their crowded way for manifestations of brotherly love and consideration; giving more than gold pieces . . . giving of themselves . . . for that is, in truth, charity.*

By  
ADELE WHITELY FLETCHER

OF human hearts, beating warmly and benevolently within the glamorous beings of motion-picture stars . . . it is of them that we write.

We read frequently in the newspapers and magazines of the generous checks which the stars sign in the name of countless worthy charities. And this we commend, even while we realize that, possessed of wealth, gold is the cheapest gift of all.

But of the little charities which people give impulsively in the busy quiet of their days. These are the things indicative of a person's worth . . . on them we build our faith in friends and with them we kneel to light the fires of our loves.

For when finite beings come thru the test of fame, wealth and adulation still unselfish enough to stop along their crowded way for manifestations of brotherly love and consideration; giving more than gold pieces . . . giving of themselves . . . that is, in truth, charity.

We remember a human story of Tommy Meighan.

A young girl came to New York to seek a career as a writer. Among her young ambitions was the hope of interviewing Thomas Meighan. She secured a reporter position and for months went along her way, always believing, after the sanguine manner of youth, that an assignment to interview Mr. Meighan would come her way. He represented to her an ideal. He stood as a symbol. And she knew with a wisdom that if she could only do a story with him she stood in a fair way of adding some slight laurels to her obscure name.

For when we write of those things nearest our hearts we write with inspired pens.

One day, after months of wearing, weary waiting, the assignment came. She had an appointment with Tommy Meighan for three o'clock the following afternoon. And that night, heedless of traffic, she met with an accident which sent her to the hospital with a broken leg.

Her colleague at the newspaper office telephoned Mr. Meighan that the appointment was, perforce, cancelled and added something about it being a pity inasmuch as to interview him had long been her dream.

Then Tommy's big Irish heart welled within him.

And the appointment was not broken. The following afternoon at three o'clock sharp he arrived at the hospital where the reporter lay with her leg in a plaster cast and tears in her disappointed eyes.

One evening the Fairbanks were late to a dinner which was the social event of the season. And there may have been some among the guests who attributed it to swank. Really, it was because they had stopped to give a tea-party to a ragged, little newsboy. . . .

Photograph by Nickolas Muray

Announced, he took his interviewee's place at the bedside and what threatened to be a broken dream became a shining reality.

Thomas Meighan may go on to do great things but in the final summing up nothing he will ever do will be written in more flaming splendor than his fulfillment of that lonely little dream.

Then there is that story about Doug. Mary and he were in New York on their wedding tour. They were entertained by many of the Four Hundred and their days were so crowded that they were forced to live very closely to a very close schedule.

A ragged, bare-footed little boy stationed himself at the motor entrance of the Ritz where they were stopping.







Photograph by Albin

But the doorman chased him away. Then he slipped inside to the cool, marble corridor. Once more he was banished. He told the attendant that he had walked all the way in from the country in the hope of seeing his valiant idol, Douglas Fairbanks, in the flesh. But it didn't seem to make any difference. His feet were bruised and stained with his journey. And his thin, undernourished legs trembled with excitement and fatigue. A depressing sight for the fine ladies on their perfumed way in to luncheon and later, tea. Once again he was requested to leave. But this time Doug and Mary chanced to be coming in from their car just as the liveried flunkey scolded "Gwan there. Mister Fairbanks, he's no time for you. He's a busy man." So Doug learned the boy's story.

There was barely time to dress for a dinner engagement of social import but . . .

Once more the little fellow entered the portals of the Ritz. This time the doorman held the door for him to pass. His idol's strong arm was about him and the gold of Mary's hair shone just a little way above his unbelieving eyes. Together they went up in the French enameled lift to the Fairbanks' suite where a tea party was ordered.

But the boy was so excited that food didn't matter. Even tho he had tasted no morsel since before daybreak and his journey had been long and trying. He couldn't even seem to decide whether he would have a chocolate or peach ice cream—lady fingers or pastry. And the King and Queen of Moviedom were happy and

excited too. Besides such adoration what is the acclaim of wealth or the praise of princes?

"What can I do for you, Kid?" asked Doug with a voice that they tell was husky.

"Let me . . . let me . . . Oh, say, can I just feel your muscle . . . once. . . ." piped an awed boyish treble. Whereupon Doug's muscle was duly examined while Doug prayed silently that it might come up to the highest expectations.

That evening the Fairbanks were a little late to their dinner. And there may have been some among the guests who attributed it to swank. But somewhere a little boy slept . . . and on his face was the unmis-

takable glory known to those who have walked upon Olympus . . . arm in arm with one of the Most High and Celestial Gods. . . .

There is a charity of Lillian Gish's which is memorable because it denies, in one instance at any rate, the presence of professional jealousy.

The scene was the Griffith studios where Lillian was absorbed in her work. A girl named Lucille Langhanke came for a personal test under

When Lillian Gish prepared a newcomer at the Griffith studios for the relentless cameras, giving her valuable pointers on what to do and what to avoid doing, it denied, in one instance at any rate, the presence of professional jealousy. And Rodolph Valentino. He put two young Italians who came to California, hoping for a screen career, thru a night school where they learned the trades to which they were best adapted, thus saving them the humiliation of failure in a profession for which they were not remotely fitted

Photograph by Victor Georg





Mr. Griffith's guidance. He had seen her and her photographs and had become interested in her. She was slight and of a delicate loveliness. In her beauty was the same quality possessed by Lillian Gish, even if her appearance was not similar. She was noticeably the same type.

To be properly made-up is half the struggle in a photographic test. And Lillian Gish, despite the fact that this girl might well have turned out to be a rival at the studios, took her into her own dressing-room where she gave her not only her grease-paint but the benefit of her years of experience. And while she prepared her for the relentless camera, she gave her valuable pointers on what to do and what to avoid doing.

It so happened that this girl did not join the Griffith forces, despite the fact that Mr. Griffith was enthusiastic over the tests, thanks to Lillian Gish's generous interception. It is a big thing for her to have done . . . a human thing . . . worthy of her artistry . . . symbolic of her Christianity. . . .



Photograph by  
Apeda

When a newspaper reporter who had long hoped to interview Thomas Meighan fell and broke her leg, Tommy went to the hospital and took his interviewee's place at her bedside . . . bringing fulfilment to her lonely, little dream. . . . And Lew Cody made daily pilgrimages to a hospital to see a little fan who was injured in an explosion because she came into the city to buy a ribbon for her hair, anticipating his personal appearance in her town. Human hearts. . . .

Today, however, Lucille Langhanke is one of the loveliest shadows reflected upon the screen. We know her as Mary Astor.

A story of Lew Cody bears telling. A small town he appeared in while on tour recently had suffered a terrific explosion the day before his arrival. And it came to his ears that one little girl of about fifteen had been

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Photograph by Edwin Bower Hesser

Mabel Normand remembered to send a magazine writer who had interviewed her the books she learned he wanted, taking time to mark the passages she thought would interest him

Photograph by Richard Burke







They paused on the edge of a group that were watching a comedy juggler well known to vaudeville. At the first glance it was impossible to tell whether he was drunk, or pretending to be drunk, or at that stage approaching drunkenness when the victim imagines himself cold sober but bitten by the comic idea of pretending to be drunk. He was performing marvelous feats with four oranges



# Susie Takes A Chance

A Serial Story In Six Parts

By

LUCIAN CARY

Illustrated by Douglas Ryan

## THE FOURTH INSTALMENT

SUSIE found herself a bit let down when Armistead had gone. She realized that when she had written Clay that she would like awfully to see him she had understated the case. And for some reason her desire to see Clay was all mixed up with her memories of Philip Garner. She found herself engaged in a fruitless attempt to compare the two men. Superficially, of course, Mr. Garner was the more attractive of the two. And he had got much farther on in the business of making a success of his life. Susie told herself that she would rather flirt with Mr. Garner than with any other man she had ever known. But she couldn't imagine caring seriously about him. And the reason was that she couldn't imagine his caring seriously about her—for more than a week. Clay was of more stubborn stuff. But he wasn't afraid to take a chance. No, when Clay once made up his mind he went ahead—as he had in starting this search for her.

Again and again Susie caught herself up. But her mind kept going round and round in a circle, comparing Philip Garner and Clay Newton. It was as if she were under the necessity of deciding immediately which man she cared most about.

"After all," she said to herself, "I've got nothing to do but sit around and wait to see what happens next and I've got to think about something so why shouldn't I think about that?"

Nevertheless it annoyed her that she should continue to think about "that" all morning and thru the early afternoon. It was only when Philip Garner called up that she stopped.

"I've got another chapter of that story I was telling you last night," he said eagerly. "May I come to tea?"

"Do," Susie cried.

"You've seen the morning papers?"

"Of course."

"I'll be there in forty minutes."

Susie spent that forty minutes in choosing the dress she would wear. There were half a dozen, any one of which would do. And it certainly wasn't important what

dress she wore. The occasion wasn't the sort when a dress matters. Nevertheless she changed her dress three times and ended by wearing the severely plain one of white linen she had chosen in the first place.

She received Philip Garner on the terrace.

"I just had to see you before you saw the evening papers," he said, as he took the hand she offered him. "When you've read them you won't believe that I didn't kidnap Susan Treadwell."

"Nonsense," said Susie.

"It's true, Miss Basarov," he said with a grin. "I've just been reading them myself. And if ever any man was guilty I am."

"Why," said Susie, "you told me all about it last night—before the papers printed the story."

"I didn't tell you the half of it," said Philip Garner ruefully. "I didn't tell you that I was such an utter idiot as to use Caswell's passports did I?"

"No," Susie said, "I don't know that you did."

"Nor that Caswell was married and had reserved space for himself and wife on the steamer."

Susie began to see the predicament he was in.

"It's just as I told you," he continued. "When you read what the papers say you'll believe that I took that girl to London with me on the *Berengaria*."

"But I should think the *Berengaria's* people—the purser or the steward or somebody could set that right?"

"The *Berengaria* is in England now and Scotland Yard has been calling our police."

"Good heavens!" Susie cried. The fear that she might have to reveal her own identity in order to rescue Philip Garner from the law struck thru her. He saw the change in her expression. He saw it as a doubt of himself. He jumped to his feet and took her hand in his.

"Dear lady," he cried, "please believe in me."

Susie found herself looking into his eyes. She had a panicky sense that if she said she did believe in him he would kiss her.

### *What Has Gone Before*

*Susie Treadwell, an unusually beautiful girl earning fifteen dollars a week in a small town bookstore, decides to go to New York to seek success as she hopes to realize her ambition to act. She leaves behind her Clay Newton, artistic photographer, who has not the courage to break away from the bookstore. Susie arrives in New York with twenty-eight dollars, and after finding a place to live succeeds in securing a position as secretary to a delightful young playwright. For three weeks things run smoothly then one day she goes to work and discovers her employer has gone to Europe without paying her. Susie tries to find a new position but is not successful. Then, because of her resemblance to Magda Basarov, the famous movie star, who wishes to disappear for three months, Susie is asked to impersonate her during that time and receive one hundred dollars a week for doing it. Susie's disguise is so perfect that when Philip Garner, the playwright, returns from Europe he fails to recognize Susie. Thinking she is Magda, he confesses to her his love for Susie whom he says she resembles. In the meantime, Clay Newton notifies the police that Susie has disappeared. The papers are full of it and Garner is suspected of having kidnapped her when he went abroad. Susie writes Clay a note telling him she is safe.*





The occasion wasn't the sort when a dress matters. Nevertheless, she changed her dress three times and ended by wearing the severely plain one of white linen she had chosen in the first place. She received Philip Garner on the terrace

"I do believe in you," she said earnestly.

The next instant he had kissed her. And Susie's panicky fear had changed from the fear that he was going to kiss her to the fear that she had kissed him back.

"Magda!" he cried.

Susie laughed. She had found herself again.

"What are you laughing at?" asked the astounded Philip.

"You," said Susie, "you're so funny!"

"I'm in earnest," he said hotly.

"I'm sure you are," Susie said demurely. "You are so very earnest. And only last night you were quite as earnest—rather more so—about Susie Treadwell."

Susie was astonished at how crestfallen he looked. Perhaps he had himself thought of the discrepancy.

"I—I," he began, "I—I was," he concluded lamely.

"You certainly were," Susie said wickedly.

"I—I," he sat down suddenly and laughed. "I honestly don't know which of you it is I love most," he said. "You're both quite lovely."

He looked at Susie ruefully.

"I need—I need—" he began helplessly.

"You need tea," Susie said and rang the bell. "And when you've had tea you need to go home and get some sleep."

"You're awfully good," said Philip gravely.

"Perhaps, Philip," she said, "it's merely that I like you."

Philip looked at her and smiled his self-deprecatory

smile.

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LAGE

"I have a hunch that if I am sufficiently amusing, you will ask me to stay to dinner."

"Your hunch," Susie said, "is a bad one."

"Hm-m-m," Philip said. "I have another hunch."

"Indeed," Susie said.

"I have a hunch that you," he continued imperturbably, "that you would enjoy going to Cissie Brohan's party to-morrow night."

"It isn't one of the things I'd planned to go to," Susie said.

Cissie Brohan was the most warm-hearted of moving picture stars, and the most unconventional. Magda had told Susie about the extremely riotous parties that Cissie gave to the theatrical and moving picture people of her acquaintance.

"Of course," Philip admitted, "half the people there will be gorgeously stewed. But if you've never been to one of

Cissie's parties you ought to go just to see what it's like."

"Do you think a young man in your position ought to go to that kind of party?" Susie asked.

"Not ordinarily, perhaps," Philip answered. "But in this case I've almost got to go—otherwise it will look as if I took the newspaper charges seriously and were ashamed to show my face."

Susie reflected. She had an enormous curiosity to see what a big theatrical party was like.

"Very well," she said, "I shall take your advice. I shall go to Cissie Brohan's party."

"With me," Philip insisted.

"With you," Susie said.

"I call that handsome of you, Magda," he cried. "I begin to believe that you believe in me."

"I believe you need a guardian," Susie said succinctly.

"Does that mean you're going to ask me to dinner?"

"Not at all," Susie said. "It means that I will go to Cissie Brohan's party with you provided you go home at once."

Philip rose and bowed with a gesture of exaggerated humility.

"Very well," he said gravely, and held out his hand.

Susie took his hand in hers. She liked the firm grasp of his hand. But she released herself quickly. She didn't intend to be kissed again.

The next morning every paper in New York printed the note she had sent to Clay. The *Chronicle* contained a two-column interview with Clay Newton explaining in



detail his reasons for believing that Susie Treadwell had not composed the note he had received.

"I believe the handwriting is hers," Clay affirmed. "But the words were dictated to her by somebody else. The style is not hers."

He proceeded to quote in full the several letters Susie had written him during her first two weeks in New York. Susie blushed to find her enthusiasm over New York spread over the pages of a newspaper. She had to remind herself that an enthusiasm for New York was nothing to be ashamed of. She had to admit, too, that Clay made out an excellent case. The note she had written him and that Armistead had mailed didn't sound a bit like the letters she had previously written Clay. The note was rather sophisticated. The letters she had written before she had met Magda Basarov were almost schoolgirlish.

Armistead came into the breakfast-room as Susie finished the article.

"Clay Newton has proved that I didn't write that note I gave you to mail to him," she observed.

"We underestimated that young man," Armistead said. "He's most ingenious. But what gets me is this."

He laid a copy of the morning *Examiner* on the table. The front page had an eight-column streamer offering one thousand dollars reward to the person who should find Susie Treadwell. Below was a group of four pictures of Susie by Clay Newton—four views from four different angles. In a box below the pictures was a succinct description of Susie:

Height: five feet four inches.  
Weight: one hundred and twenty pounds.  
Hair: a deep, dark red.  
Eyes: blue.

Then followed the announcement that the New York *Examiner* would spend any amount of money necessary to find Susie Treadwell and to punish those responsible for her abduction. The paper urged, not to say objurgated, its readers, to help. "Study these photographs. Get the description by heart. Then look. Look for a red-haired girl."

"It looks to me," Armistead said to Susie, "as if Magda Basarov had better stay at home until this blows over."

Susie never could remember the order of the next few seconds. She had not time to be afraid. She remembered that Phil struck the arm that held the weapon. The revolver exploded in the instant that he sent it spinning out of her hand. Then Susie slowly fainted.

"I'm all right as long as they emphasize the red hair," Susie assured him.

Armistead shook his head.

"It's better not to take any chance."

"I'm planning to go to Cissie Brohan's party tonight."

Armistead frowned.

"I promised Mr. Garner I would."

"Suppose somebody Magda knows awfully well should get suspicious."

"I'll go late, after everything's well started," Susie said. "And I'm letter perfect in the part."

"I just feel that the more we play with this thing the deeper in we get. Your note to Mr. Clay Newton didn't help much."

"No," Susie admitted, "it didn't. I wish I hadn't written it. But I wish more than anything else that I could see him alone for ten minutes."

"Good lord," Armistead cried, "you aren't going to try anything like that are you?"

"No," Susie assured him. "I just said I wished I could."

## VIII

Susie leaned lightly on Phil's arm as they walked across the lantern-lit lawn at Cissie Brohan's.

"There must be a thousand people here," Susie said.

"Easily," Phil assured her.

They paused on the edge of a group that were watching a comedy juggler well known to vaudeville. At first glance it was impossible to tell whether he was drunk, or pretending to be drunk, or at that stage approaching near to drunkenness when the victim imagines himself cold sober but bitten by the comic idea of pretending to be drunk. He was performing marvelous feats with four oranges.

"That's O'Hare," Phil whispered. "Let's watch."





But Susie's attention was distracted almost immediately by a voice a yard away. The voice was saying things about Magda Basarov. Phil noted it. Together they listened.

"I know," the voice was protesting. "She married Val Collins and the Quadrangle people put a clause in her contract providing that it was null and void if her marriage became public."

Susie felt Phil's arm tighten a little convulsively. Who was Val Collins? Susie didn't know. But she couldn't ask Phil. He would think she was preparing the crudest kind of alibi.

"Come on," he said. "Let's get out of here."

They walked silently across a deserted portion of the lawn. The longer the silence lasted the more uncomfortable they were. Susie's mind was busy turning over and over the piece of gossip. Who was Val Collins? And was he Magda Basarov's husband? And had he anything to do with Magda's scheme of hiring some one to impersonate her while she went to Paris. Susie remembered now that Magda had frankly admitted she would not tell the truth about why she wanted to go to Paris. But she had said that her contract with Quadrangle gave her a three months' leave of absence. Wasn't that an unusual provision in a contract?

She wished Phil would break the silence. She could not break it. She had a vague sense of being pursued. She looked quickly over her shoulder. A young man in white flannels was running at top-speed toward them.

"O Magda," he called. His voice had the note of a tremendous insistence.

Susie and Phil paused.

"Magda," the young man said breathlessly, "cant I see you alone for a moment?"

Susie was conscious that Phil looked at her for a sign as to her wish. She hadn't the least notion who the young man was. But evidently Magda Basarov knew him. And then it flashed across her mind that Phil knew him too and that Phil did not like him.

"Please go," she whispered to Phil. Without a word, or a look back Phil walked on.

Susie had a queer, frightened feeling that he was passing out of her life forever. Then she turned to face the

unknown young man. He was a plump, blond young man.

For the moment Susie thought he was drunk.

"Magda!" he cried, and threw both arms around Susie, and laid his cheek against hers.

And then Susie realized that he was not so much drunk as stricken with grief. His cheek was wet with tears. He kissed her hungrily, kissed her throat hungrily, with little inarticulate sounds of affection, like some unhappy animal.

"Dont," Susie protested, "please dont."

And as she half-suffered and half-fended the young man's caresses, she searched her memory. Magda Basarov must have put this young man on the list. But who was he? What attitude could she take toward him without giving away the fact that she was not Magda?

The young man suddenly straightened up, and holding Susie by both shoulders, stared into her eyes. Susie stared hotly back. The young man kissed her mouth passionately. She jerked away. But he was too strong. He had one of her shoulders in each of his hands. For a moment Susie rested, panting for breath, gritting her teeth for another effort at escape.

"You dont love me," he cried.

"No," Susie said passionately, "I dont."

For a moment they stared at each other like two wild animals. Susie crouched, gathering her strength to break free. But the effort died in her at the sound of a woman's shrill scream. The young man's arms dropped. He half turned to face in the direction of the scream. Susie never could remember the order of the next few seconds. But always afterward she could picture the flash of the revolver in the half-dark, and the roar of the explosion, and see the man slowly crumple and sink down at her feet.

"Now you get it," the woman's voice shrilled.

Susie faced the revolver. Oddly, she was not afraid. She had not time to be afraid. And then she saw Phil strike the arm that held the weapon. The revolver exploded just as he sent it spinning out of her hand.

For a moment Susie stood there. And then she swayed and would have fallen had not Phil caught her. People were running. That quiet place was instantly in the wildest confusion. Susie slowly fainted.

(Continued on page 106)



"Good Lord," said Armistead "are you in love, too?"

"No-o-o-o," Susie sobbed "b-b-b-but I I-I-I-like him."

Armistead rang for Susie's maid.

"You've had a rotten bad shock," he said "I'm going to send you up to bed."



The pictures on this page cover a span of years and tell a story . . . a story of two sisters, Lillian and Dorothy Gish, who have traveled far in the years bringing them to womanhood . . . from obscurity in the little hamlet of Massillon to the high place they enjoy in the screen world today. At the bottom of the page is an old picture showing them in the foreground as children in their native, starry daisy fields . . . a far hail from their background today



Photograph  
by Frank Dien

## Sisters . . .



The portrait at the top of the page came to the magazine several years ago and was captioned: "Dorothy and Lillian Gish with their mother. These two sisters will be seen in Griffith productions." And just above we find them as they last appeared together in Griffith's "Orphans of the Storm," their work in this picture having merited them praise thruout the civilized world





Photograph  
by Freulich

What the greater part of the world knows of von Stroheim is just what it has seen on the screen—a rather bullet-headed, swaggering, self-sufficient young devil who looks as tho he were about to make love to all the women in the cast. What his friends see in their beloved "Von" is an idealist who sticks to his ideals, let the chips fall where they may. . . .





# The Real Eric von Stroheim

By

GORDON GASSAWAY

**A** GENIE may rise out of an ink bottle—see Arabian Nights—but did you ever try to get one back in? It is something like trying to put Eric von Stroheim into an interview.

The only thing to do is to roll up your sleeves, grab the battered typewriter by the throat and refuse to answer the doorbell for days and days.

His personality reaches out and almost swamps what shreds of mentality you may happen to boast. His own mind, if it could be visualized, would look something like an octopus, with tentacles twisting and probing into every phase of human emotion. He starts your mind working the same way when you talk to him. And long after you leave his presence the inside of your head tingles from the mental contact. That is why this very big little man is hard to trap in an ink bottle.

Eric von Stroheim is a force. He makes people talk. And when his name is mentioned, people almost always ask:

"Why does he make such sordid pictures? Can't he give us just as interesting pictures, only make them light and happy?"

I asked him about this the other day, when he was starting work on "Greed," which is to be the film version of Frank Norris's "McTeague."

From the look on his dark, mobile face, with its thin lines of plucked (or shaved) eyebrows, he was about to say: "Slush!" and then thought better of it. I know, from some previous confabs with Eric, that he hates the garden variety of prudishness. Most Europeans do. Prunes and prisms are words not in his vocabulary. He sees life without a veil.

"Why do I not make 'Old Homesteadish' pictures?" he took up my query. "Well, I must leave the making of such

pictures to those who think such thoughts, I guess. I want to talk with motion pictures about the things I know."

The life of this man von Stroheim, Austrian by birth, training and twist of mind, has been just one blamed crisis after another. It is a twice told tale of how he came to America and found himself penniless and how he played dirty villains in the movies during the war and got himself well hated for the job.

But somehow, I feel that the greatest crisis came when he was "divorced" from Universal City in the midst of the filming of his own picture "Merry-go-round." I talked to him shortly after that break and I saw him, I think, as it has been given few others outside of his immediate family, to see him. I saw the broken heart of a very little boy. Underneath all the swagger and veneer of his Austrian training—not "German," mark you—there was the bewildered, painful hurt of being torn from his brain-child—his "Merry-go-round," which was given to another director to finish.

You would expect him to be vindictive. He wasn't.

You might expect him to launch tirade after tirade at the heads of Universal. He did not. He just wanted to know "why?"

And then came other offers from other big film companies to this Little Napoleon of the screen. He accepted that of Goldwyn.

Thru grapevine channels the word passed thru Hollywood that Universal believed von Stroheim to be a too expensive luxury. No one knew the real reason of the "divorce." It was "said" that "Von" wasted too much time over details. That he kept large companies of expensive players waiting while he placed all the caps of all the soldiers  
(Continued on page 87)



The ghost of Frank Norris if it hovers over the screen when von Stroheim gets thru with the Norris story of "McTeague," or "Greed" as it is called, will be pleased. Norris did not write for weaklings. Nor does Eric von Stroheim direct for them. So the combination of von Stroheim directing a Frank Norris story promises to be an excellent one. Above we see von Stroheim talking over a bit of business in "Greed" with Caesar Gravina, a prominent member of his cast





Photograph by Clarence S. Bull

## With a Prayer for Her Love

Finding an appealing Blanche Sweet in a scene from "In the Palace of the King"



# The New Motion Picture

EDITOR'S NOTE.—*Today when people say that the motion picture is still in its infancy, the remark is termed a bromide. But, bromide or no bromide, they speak truly if they use the word infancy as an expression of development. For the motion picture which we see on the screen today is only a nucleus of what the new motion picture will be. So the "Motion Picture Magazine" plans to use a series of articles, of which this is the second, giving some idea of what may be expected from the cinema in the early years to come*

## II. THE PHONOFILM

By

HENRY ALBERT PHILLIPS

**D**ID you ever *hear* a film?

If someone asked you that question, you would be likely to reply, "I beg your pardon, but you mean to ask me if I have ever seen a film, not *heard* one."

A person asking such a question—from this time on—however, will be asking a perfectly proper question. A cinematographic process has been invented that photographs sound simultaneously as it photographs the specific actions that are related to the sound. Both the photographed sound waves and the physical images appear together on the same film when developed. When the images are projected on the screen, the simultaneous sound is released synchronically. If the persons originally photographed were speaking at the time, you would now hear them speaking again *exactly* as the cameraman heard them then. If a singer were photographed in the act of singing, you would hear the voice coming from the singer's mouth in precisely the same manner that it did in the original instance. And just as the well-trained

dancer can keep only perfect time, so would you see her dance in perfect rhythm with the music you would hear coming from the film.

In the Phonofilm, merciless truth is revealed. Just as the lens of the camera reproduces the outside man—and woman—as he really appears to the most searching eye; so does the Phonofilm photograph disclose sounds with exaggerated exactitude as they have affected the most sensitive ear. In other words, exactly what was seen by the most penetrating eye and heard by the most delicate hearing, in the precise relationship one to the other in point of time elapse, that and nothing more or less, *must* appear on the film!

When I climbed the iron ladder up into the spacious projection room of the New York Rivoli Theater, I must confess that my mind was a clean slate, so far as the Phonofilm was concerned. In the back of my mind I retained a faint recollection of previous attempts to accomplish the same ends as Dr. Lee DeForest has sought in his Phonofilm. I think it was in Keith's Vaudeville

Photograph by Paul Thompson



A cinematographic process has been invented that photographs sound simultaneously as it photographs the specific actions that are related to the sound. Later, when the images are projected on the screen, the simultaneous sound is released synchronically.

At the left you see Dr. Lee DeForest supervising the "taking" of pictures and sound. It was in 1918 that Dr. DeForest first focussed his attention on the field of talking-moving pictures





All photographs by Paul Thompson

Dr. DeForest had several problems to overcome. Nothing but a standard cinematograph film could be used. The speed had to be that of the standard motion-picture film. The recording and reproducing devices had to be inertialess, except the diaphragm for receiving and the diaphragm for reproducing the sound. There were other handicaps too, all of which he has overcome

What appears to be an ordinary reel of film is threaded on a standard projector. There is no phonograph in sight even tho you might fancy that the sound would probably come from somewhere in the vicinity of the source of the picture—the projection machine



Theaters that the Edison device was tried out, ten or more years ago. In that instance, a phonograph was attached to the Edison model projection machine of that day. Taking of the picture and taking of the voice were *two* separate processes, or at any rate, the exhibition resulted in two separate and indistinct expressions. One got the impression that one person was doing the acting and another person was doing the talking for him—not to the audience, but in a phonograph. The breakdown of any approach towards realism and realization of art was chiefly due to the fact that sound and action failed to

synchronize! It was a ghostly rather than a ghastly failure, since any subsequent successes in the same direction must inevitably be built upon such valiant and noteworthy attempts as this and their heroic failures.

Pola Negri in "Bella Donna" was being run off when I entered the projection room and the Phonofilm operator informed me that his film would be run in just a few minutes. I expected to witness the setting up of some elaborate device. To the contrary, what appeared to be an ordinary reel of film was threaded up on a standard projector. There was no phonograph in sight, tho I had fancied that the sound would probably come from somewhere in the vicinity of the source of the picture—the projection machine. But absolutely nothing extraordinary happened in the projection room, so I hurried down the iron ladder into the gorgeous auditorium again to witness and listen to  
(Continued on page 93)

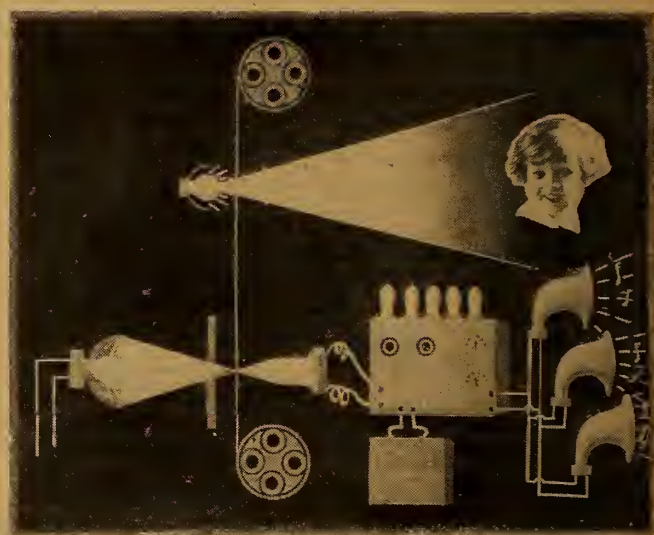


Chart illustrating the method of reproducing the moving picture and sound waves (music or voice) registered on the same moving-picture film. Two different parts of the same film are used simultaneously in the reproducing process of the Phonofilm projector, which is an ordinary moving-picture projector with a special attachment for the sound cell. The fine photographic markings on the edge of the moving-picture film where the sound record is recorded control the amount of light thrown upon the photo-electric cell which thus translates light waves back into electric vibrations, afterward amplified by means of audion lamps and light speakers



Sound record of the vowels as registered by the new invention of Dr. Lee DeForest—The Phonofilm. (sound waves enlarged 500 times) Taken from the edge of an ordinary emulsion film used simultaneously in recording pictures as well as sound



But I don't mean that kind of a Yes man.  
If you have much to do with film people, they are always asking you what you think about this, that and the other thing.

Sometimes you feel that you have to tell them truths that are unpleasant and this is how they take it. For instance if you suggest to D. W. Griffith that he has made a mistake and that something he has done is punk, he is moved to emotional depths.

He grabs you by both hands and tells you how much it means to him to have one real friend who is not afraid to tell him the truth. You go away in a haze of self-appreciation—uplifted by noble emotions. The only fly in the ointment is that the next time you see the picture, the stuff you objected to is still there. Apparently D. W. has recognized in you a true friend—and a punk critic.

When you point out to Douglas Fairbanks that he is all wrong, he leaps up on something and sitting like a crow on a fence rail, furiously twists his little moustache and listens with a sort of furious abstraction. He tells you that you are dead right and he knew it all the time. Then he rushes out to find Mary and tell her of your scintillant brilliance. Mary tells him you are talking thru your hat—and that's that.

Photograph by  
Melbourne Spurr



Photograph by Edward Thayer Monroe

Betty Compson always looks at you like a startled fawn. She thanks you for your criticism in a shocked voice—and avoids you the next time you meet

Norma Talmadge is polite but non-attentive. And Charles Chaplin looks around at the scenery with an air of saying "Oh well, I don't suppose he will be talking long—and anyhow, we all have our crosses to bear"



When you tell Mary she is wrong, she tells you that she got your note and it was so awfully frightfully clever that she didn't dare write one back to you and show herself up. In the exuberance of swimming in Mary's praise, it does not occur to you until afterward that Mary hasn't said whether or not she intends following your suggestion.

If you say it to Mary's face, she listens very very carefully and when you are done, she asks you very respectfully, "If I send you a copy of my next scenario, will you criticise it for me!"

Naturally you put on a deprecating air of genius disguised as modesty and say, "Well of course, if you think my ideas would be of any value to you—etc., etc."

Whereupon Mary thanks you almost tearfully—and that's the end of that. You never see the scenario.

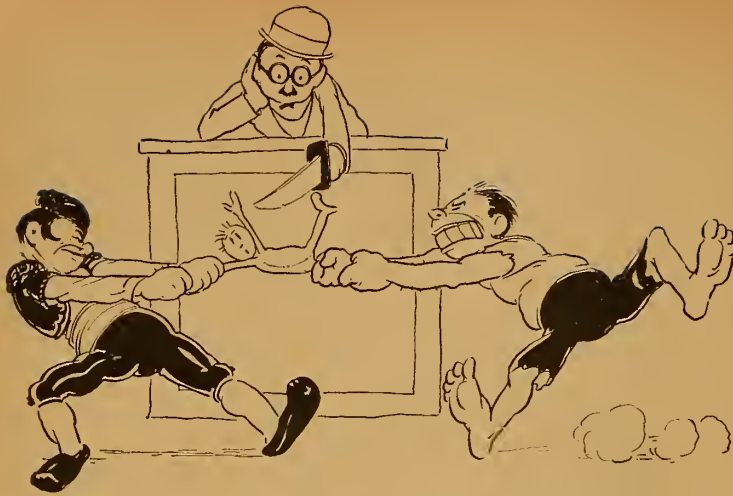
If you tell Cecil de Mille that he is on the wrong track, he stands looking at you with his little twinkling eyes—they

(Continued on page 92)



# That's Out

By  
TAMAR LANE



That Rudy the Great has made a mistake in remaining off the screen can no longer be questioned. The progress that Ramon Navarro has made in the past few months is remarkable. Come what may: Rudy must in the future divide a popularity which formerly he had all to himself

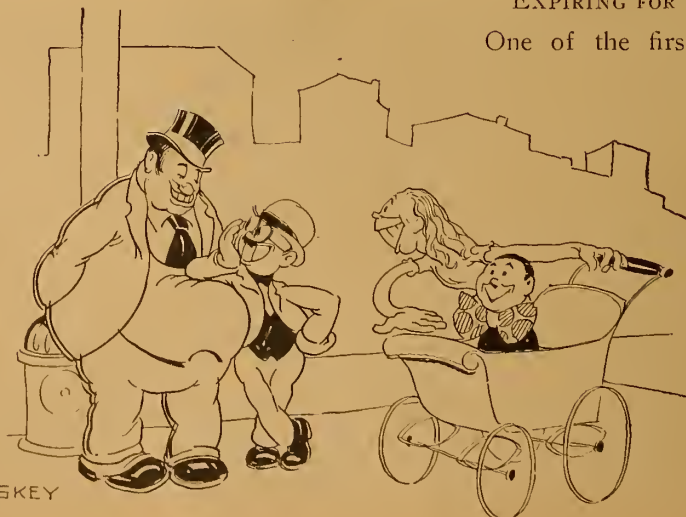
## WATCH OUT, RUDY!

ONLY a short time ago the suggestion of such a thing as a Valentino successor was laughed at. Now, what at first appeared to be a joke is taking the form of a reality. The progress made by Ramon Navarro in the past few months has been so remarkable that it is questionable if he is not already threatening the throne of his Latin rival. In "The Prisoner of Zenda" Navarro did not show any particular promise, in "Trifling Women" he began to get in deadly work upon the hearts of the fair theater-goers thruout the country; in "Where the Pavement Ends" he has literally knocked them off their seats and sent them all home to write for autographed photos. That Rudy the great has made a mistake in remaining off the screen can no longer be questioned. One more favorable picture like "Where the Pavement Ends" and there is no telling how far Ramon may go. Come what may, Rudy must in future divide a popularity which formerly he had all to himself.

## SOMETHING TO WORRY ABOUT

Speaking of successors reminds us that while there are two or three possible successors to Valentino, there is no one in sight on the screen horizon who can even in a small degree fill the place that was left vacant in the shadow-world by the loss of Wallace Reid. Wallie

Here for once the much-vaunted shrewdness and ability of sister Mary has failed. Jack simply cannot seem to make a go of it. In spite of this there is still some hope for the Young Pickford if only he could be presented in the right sort of vehicle

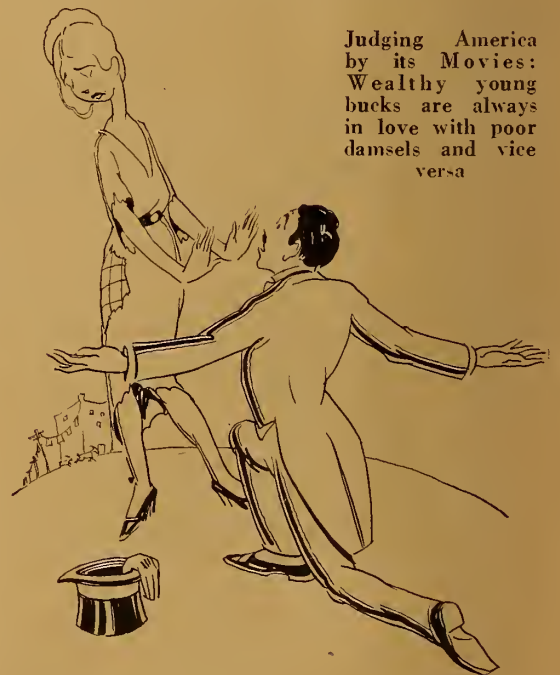


TASKEY

was a unique personality in the films, the importance of which is only noticed since we have him no longer with us. Let others worry about Valentino successors, what I am worrying about is where are we going to get another Wallie Reid. So far as I am concerned, Reid was a greater figure in the canned drama than any of these Latin Romeos could ever be, and it's ten dollars to a Russian ruble that had he continued in a normal screen career he would have outlived them all.

## NONE GENUINE WITHOUT THIS LABEL

Wrigley, the chewing gum millionaire, is going into the business of making movies; according to report. His slogan, no doubt, will be "Insist upon Spearmint Pictures after a heavy meal. They aid the digestion."



Judging America by its Movies: Wealthy young bucks are always in love with poor damsels and vice versa

## EXPIRING FOR THE CAMERA ONE OF THE FINE ARTS

One of the first requirements of a successful screen actor is to know how to die effectively, and up to the best silversheet standards. If an actor were actually going to die he would probably be able to do it in a thoroly convincing manner and without the aid of study or rehearsal, but in the flicker world persons are somewhat extraordinary and do not expire in the usual manner. In fact, to pass away effectively in a film drama has grown to be somewhat of an art in itself. When a character in a movie dies in bed after an illness, the trick is in staging a series of impressive convulsions after which the patient



# The Movie Sheik

Described by  
HELEN CARLISLE

Illustrations by Edon Kelley



I dont know where in Hollywood these Heart Smashers learn their tricks. . . . They usually look peaceful enough when in their clothes. . . . But let them get one yard of striped awning flapping about their ears and they turn wild. . . .

I hate Movie Sheiks  
They worry me. . . .

Give any star in  
Hollywood a Camel  
And a Sand Dune . . .  
And one of those  
Burnoose things from the  
Costumer's and his  
Whole Nature Changes . . . he'll  
Put Casanova  
Under the Tent Flaps without  
Disturbing an Eye  
Lash . . . and drag his  
Leading Lady about for  
Seven Reels tho the Sub-  
Title says that  
He Means Her No Harm. . . .

I dont know where in  
Hollywood these Heart  
Smashers learn their  
Tricks . . . They usually

Look Peaceful Enough when  
In their Other Clothes . . .  
But let them get *one*  
Yard of Striped Awning  
Flapping about their  
Ears and they  
Turn Wild. . . .

It makes no difference  
That they've been within  
Shouting Distance of the  
Ten Commandments  
All their lives . . .  
When a director says  
Let's shoot Some Desert Stuff  
They head for the Mojave  
(Local prop for the  
Sahara)  
Hunt up an Oasis  
And stand ready to  
Kidnap on sight all adventurous  
Young Ladies in Riding Boots  
Who cross their Path. . . .



(Of course there *must* be  
An Oasis . . .  
But that is Easily  
Arranged . . .  
The Location Men  
Snap up all the Homeless  
Palm Trees they can find  
En route . . .  
Hang grocery store Dates  
Upon 'em . . . and There  
You Are!  
To finish things comes  
The Art Directah with a  
Batik handkerchief about  
His Neck . . . He brings  
Satin cushions . . .  
Oriental Rugs  
Incense Burners e.t.c.  
And arranges them in the  
Most Sheiky Manner  
Possible. . . .)

Then they Turn the Sheik  
Loose . . .  
Securely wrapped in his  
Burnoose he  
Calls the Camels by their  
First Names . . .  
And rides with his  
Synthetic Arabs from the  
Casting Bureau . . .  
He Chases Sand Storms

And Catches Up with them . . .  
He always has a  
Jewelled dagger Handy . . .  
And when he stages Personal  
Appearances at unexpected  
Moments to torment the  
Heroine . . . he  
Does Tricks with it . . .  
You feel that if he  
Had His Way . . . he'd carve  
The author of the plot and  
Finish Things to Suit  
Himself. . . .

When he comes back to  
Hollywood . . . he shakes the  
Sand out of his Hair . . .  
And invites us to Dinner . . .  
He puts away the Awning  
And the jewelled dagger and  
He looks Mild and Tame  
I say that he *Looks* Mild and  
Tame . . .  
*But is he* . . .  
Can any man who once has  
Sheiked it across the desert  
On a wall-eyed camel  
*Ever*

*Be Himself*

*Again?*

I hate Movie Sheiks  
They *worry* me. . . .

The Movie Sheiks. . . They worry me. They drag their leading ladies about for seven  
reels, tho the subtitle says that they mean her no harm. . . .







The screen's "Main Street," poor thing, lacks entirely the motivating thought and essence of the novel

## Across the Silversheet

By

ADELE WHITELY FLETCHER

WE have come to the conclusion that we must believe inherently in the movies. Otherwise we would have long ago foresworn going to see screen versions of

those things which we have enjoyed in their original literary form. Or it may be that every now and then, frequently enough to nurture our hopes, some favorite story comes to the silversheet recognizable, with all the color and charm it possessed on the printed page.

One day not long ago Elinor Glynn complained of the way in which one of her stories appeared upon the screen. She insisted that it had ceased to be her story, entirely lacking the spirit and purpose of her story. Practically all it retained was her title and her name affixed as author. "Better by far," she says along with other authors who have endured the distortion of their brain-children, "that they should word it 'So and So,' suggested by 'So and So' by Elinor Glynn."

And all of this preamble brings us to our

latest disillusion, "Main Street." And having long since finished weeping over screenic violations of those books we have enjoyed, "Main Street" causes us to bemoan the fact that a portrayal as sincere and sympathetic as Florence Vidor's

should be to so great an extent lost in a mediocre production.

Miss Vidor has our praise and our condolences. For to be greater than that of which you are a part means that you cannot be so great as you might otherwise be. Therefore, her Carol Kennicott might have been remembered as one of the screen's better portrayals if her frame and background had been worthier.

Of "Main Street" itself! It seems to us that it is those episodes which most graphically mirror  
(Continued on page 96)



To be greater than that of which you are a part means that you cannot be so great as you might otherwise be. Therefore, Florence Vidor's Carol Kennicott might have been remembered as one of the screen's better portrayals if her frame and background had been worthier



# Comment on Other Productions

THE GIRL OF THE GOLDEN WEST  
—FIRST NATIONAL



WE are familiar with this play, the idea of which has been exploited since the cowboy melodrama came into expression five and seven years ago. And being familiar with Belasco's document the interest lies in seeing how close the picture approaches the original. Surely it misses fire in its most important scene—that of the card game between the girl and the gambling sheriff. Crisp, sharp words are needed to give it real emphasis. And why did they show the heroine playing square instead of cheating as she did in the play? The director has not forgotten a single incident. But it lacks the vitality of the original. True, it carries breadth of outline—the only quality which gives it color. Yet most of us are familiar with California mountains. Warren Kerrigan lacks picturesqueness as the road agent. He plays the part with too much gentility. Sylvia Breamer gives a mechanical performance as the girl. The best portrayal is that of Russell Simpson's sheriff. At least he suggests the character as Frank Keenan played it.

THE HEART RAIDER—PARAMOUNT



Agnès Ayres is not the personality to portray a volatile, spoiled daughter of an indulgent parent. Hers is a subdued personality, best suited for the expression of ladies of poise who never lose their dignity. So it surprises us to find her attempting to steal some of Bebe Daniels' thunder. The result is her work appears labored with no suggestion of spontaneity in it. "The Heart Raider" is a slight, but fairly bright little number—good for a hot day and calculated not to tax the imagination of a moron. Daughter vexes father to such an extent that he takes out an accident insurance policy on her life. And her caprices nearly ruin the insurance company. So one of the employees is sent to marry her. He doesn't succeed in leading her to the altar, but he does succeed in being best man at her wedding. Oh yes, she marries an admirer against his will—after she has chased him thru the water and embarrassed him with her free chatter and manners. Charles Ruggles as the insurance man insures a laugh or three with his clowning. Mahlon Hamilton, as the pursued hero, cannot appear at ease to save his life.

THE SHOCK — UNIVERSAL



Lon Chaney will never be able to live down his portrayal of the crooked cripple in "The Miracle Man." Every so often they give him a chance to duplicate the character which established him. "The Shock" is modeled after the afore-mentioned classic—but its resemblance ends in Chaney's characterization. However, it is a fairly effective melodrama depicting

At the top of the page is "The Girl of the Golden West," which lacks the vitality of the original stage play.

Just above is Agnes Ayres in "The Heart Raider," a slight but fairly bright little number in which Miss Ayres is not well cast.

And at the right is Lon Chaney in "The Shock," a fairly effective melodrama in which he is again the crooked cripple.



## Paragraphs Which Serve As a Guide to Pictures

ing a crook sent to a village to expose a bank president, falling in love with his daughter and finding redemption thru her and the simplicity of the open spaces. He saves the banker and steps out of his romance when he catches her with a man whose legs are sound. Then comes the San Francisco earthquake, pictured by means of the conventional miniature—the shock of which restores the use of his legs to the cripple and scatters the crooks to oblivion and death. And to restore the romance the other man is painted as a rotter. That's all there is to it. Chaney exaggerates too much, thus destroying much of the sympathy which he extracts from the spectator.

### THE QUICKSHOT OF THE RIO GRANDE —UNIVERSAL

Whether this was intended as a burlesque of a western or whether having shot several scenes and sensing its ridiculous character inspired Jack Hoxie to poke fun at the old stock stuff, is hard to determine. Certainly it provides a volume of hearty laughs—what with the cowboy actor attempting to emulate the gallant Quixote of Cervantes. He plunges right into action—with two fists, two guns—a horse, and a strong and heavy stick which he uses like a golfer. Hiding behind a huge rock he knocks the galloping villains for several counts with this club. At other times he puts a cow-town gin-mill out of order—and indulges in acrobatics during a barn-dance. There is no head nor tail to it. But it does *move*. And it should tickle an audience with its absurdities.

### THE RAGGED EDGE—GOLDWYN

A picture only fit for infantile minds is "The Ragged Edge," adapted from a story by Harold MacGrath. The characters insult the intelligence with their heroic gestures and the incident which exposes them is far-fetched and often commonplace. Can you imagine a man fleeing from the law because he stole money which belonged to him and refusing to respond to his wife's advances because he does not think himself honorable enough? This is the kind of stuff which damns the movies. Yet here we find such a character, overdrawn, and overplayed by Alfred Lunt, who is not only badly made up, but watches his director as a "coon" dog watches his master. He is down and out in Canton, but is nursed back to health by a girl who defies the conventions. So they go to live in a South Sea isle where they are followed by a vicious beach-comber—who rows there from Canton. The ultimate fight occurs and the youth emerges with the girl in his arms when a visiting aunt restores the halo over his head. The important character of the stepfather who hounded him for stealing his own money is killed off in a subtitle. The presence of the detective is un-



At the top of the page is a scene from "The Quickshot of the Rio Grande," of which there is no head or tail. But the story does move and it should tickle the audience with its absurdities.

Above is "The Ragged Edge," in which the characters insult the intelligence with their heroic gestures.

At the left is Dorothy Dalton in "Fog Bound," which concerns itself with a time-worn plot and in which Miss Dalton gives a very ordinary performance





Above are Bebe Daniels and Antonio Moreno in a scene from "The Exciters," a mad dash of a picture dealing with irrepressible flappers.

At the right is Glenn Hunter with Martha Mansfield in "Youthful Cheaters." It reminds us of sponge cake with marshmallow frosting . . . so light and frothy that it scarcely holds together.

And below is a scene from "The Mark of the Beast," a Thomas Dixon story which Mr. Dixon himself has brought to the screen



important. If his mission was to locate the youth for his aunt, the fact that he saw him in Canton did not need his presence longer in the picture. But mystery must be entertained. A trite, obvious story—with only one flash of humor—a scene showing the youthful couple scrubbing a dog at their island retreat. Mimi Palmeri as the heroine makes her screen début. We must see her more often before passing judgment. As yet her work is awkward and self-conscious.

#### FOG BOUND—PARAMOUNT

An apt title for this picture which presents a time-worn plot concerning revenuers and violators of the Volstead Act. The only new note sounded is that of drawing one of the enforcement agents as a crook. Otherwise the opus follows familiar lines with the chief's daughter determined to protect an honest young bounder from the law. The pursuit takes him thru the Florida everglades with the bloodhounds unleashed after the manner of "Uncle Tom's Cabin." David Powell ruins a perfectly good tuxedo in his wild flight and the crooked revenuer is caught and exposed as the real murderer. Yes, indeed, an eye-witness saw him. Several scenes defy logic—particularly the murder. Dorothy Dalton gives a very ordinary performance—there being nothing vital in her portrayal. The atmosphere is considerably murky, but the fog lifts over the plot, which is as simple as a phrase in a First Primer.

#### THE EXCITERS—PARAMOUNT

Stories of irrepressible flappers are certainly having their innings these days. Take "The Exciters," f'instance. Here is Bebe Daniels cutting up capers in a tale which is a cousin to the oft-repeated formula—that of the youth who must be married within a specified time or lose his inheritance—only in this case the protagonist happens to be a wilful girl. Now that you know the plot, there is nothing more to tell. It gives Bebe her most lively screen holiday since she uses land, water and sky to propel herself over the landscape. It is in an airplane that she meets with an injury. She is rescued by a burglar who turns out to be a Secret Service man—and after a bit of fistic "give and take" she is led to the altar—barely in the nick of time. A mad dash—this picture. Bebe errs in gesticulating without reason—so much so, that we find ourselves wondering if she has taken up conversation via the deaf and dumb method.

#### YOUTHFUL CHEATERS—HODKINSON

This recipe is comparable to a piece of sponge cake with marshmallow frosting. It is so light and delicate and frothy that it scarcely holds together and there is no excuse for its picturization—other than it might prove suitable for the boys and girls who are still riding their velocipedes. Yet it takes six reels to tell its story—that of a



week-end among smart society on Long Island—with a couple of adolescent romancers running about over the lawn and indulging in petting parties. Finally comes the night of the masquerade when a youthful rotter would steal the girl from her seafaring admirer. A slap—an angry word—a bit of “high horse” displayed by the wealthy sailorman—and the flapper is his for life. The plot can be punctured with the opening subtitle. It is all much ado about nothing. Glenn Hunter is to be pitied (many will chastise him) for giving his services to such hopeless drivel.

#### THE MARK OF THE BEAST—HODKINSON

Thomas Dixon, tired of seeing the favorite “brain children” of authors maltreated, has become his own cook and bottle-washer. He not only wrote “The Mark of the Beast,” but adapted, directed and edited it—and praise must be given him for fashioning a picture which carries no loose ends, but which is compact with dramatic elements. His theme is unimportant compared to his success in showing that at least one author is capable of picturizing his story just as he had written it. Tales of psycho-analysis cannot be expected to be lucid on the screen—a medium for sharp, decisive action.

But Dixon makes the spectator think a little and certainly holds him in a tight embrace—with his psychological study—a morbid account of a girl—subject to subconscious influence—who defies her fiancé, runs off with a burglar and finds herself involved in a tragedy when her husband dies at the hands of his own mother. The author-director flies in the face of logic by showing the mother incapable of recognizing her son—tho he has only been separated from her ten or twelve years. Not much thought to the subconscious there. Much explanation of the subject matter is given in the subtitles. You forget the psycho-analysis in the compact arrangement of scenes. Not a pleasant picture to witness, but you don't think of that until it is over. The acting is good.



The picture above finds Alice Brady in “The Snow Bride,” a morbid study which compels the characters to wear long faces at all times.

Then at the left is Walter Hiers in “Sixty Cents An Hour” a slight, little, trite, little number.

And below is “Railroaded” in which the strings of the story are so loose that one is completely puzzled in following it



#### THE SNOW BRIDE—PARAMOUNT

The white open spaces—up where trappers are trappers—are here serving as a background for a trite and conventional story modeled after the much-used and much-abused Northwest Mounted formula—a story of feud and frosts with Alice Brady trying mightily to appear convincing. The story moves slowly and features a religious element which is often out of order. The simple facts of the case are—the French girl is sought in marriage by the Dissolute One who promises to keep silent about witnessing her father kill an Indian trapper. It conveniently develops that on her wedding day the Bad Man drinks poison by mistake and the girl is accused of his murder. On the way to the scaffold an

(Continued on page 103)







## Doug, Junior



Photograph by C. Smith Gardner

At seven years of age, Douglas Fairbanks, Junior, looks like a little boy you would find it pleasant to have living in your house—and not especially like a potential movie star. . . .

. . . Yet here only six years later we find him a movie star, in truth. Famous Players-Lasky have Doug, Junior, under a contract which calls for his appearance in their films at the salary of one thousand dollars a week

For the last few years, Doug has been abroad with his mother where he has enjoyed the finest schooling there is to be had. And now he will continue his lessons under a private tutor, dividing his time between his books and the Kleig lights. At first, we understand, Doug will be cast as a boy of about his own years . . . but in stories which will give him ample opportunities to display his prowess at feats, similar to those done by his famed father



At the left is an old picture taken during the Liberty Loan drives when Doug toured the States with his father, selling we forget how many hundred thousand dollars' worth of Liberty Bonds. Then he shone in a reflected glory. Perhaps the near future will find him enjoying the popularity of his personal achievement

Photograph by  
Underwood  
and Underwood



# The Editor Gossips

D. W. GRIFFITH premières are always interesting . . . sometimes inspiring. And the audience, comprised of celebrities from all the professions, is as enthusiastic as a child at his first big party. Sophistication falls away. You glimpse stars daubing their eyes furtively with the lace edge of their handkerchiefs while the men clear their throats frequently. For Griffith gages human emotions with a skill beyond understanding.

The première of "The White Rose" found any number of screen people at the Lyric Theater. Mae Marsh with her mother and her sister, Marguerite, had a party of friends in a box on the right. On the left Carol Dempster had a box-party and behind her was Ivor Novello with his mother and several friends. Griffith did not appear in the audience. In fact, he is never to be seen until his picture's conclusion brings an applause so deafening that he is forced to come out on the stage for a curtain speech.

Dorothy Gish with her husband, James Rennie, shared a box with Anita Stewart and her brother, George. Anita wore a gown of pale, pale lavender and silver and carried a deep cluster of orchids. Dorothy Gish in a quaint frock of soft pink was swathed in a gorgeous Spanish shawl which she used as a wrap.

Then there was Lenore Ulric with white gardenias in her coal-black hair. Dick Barthelmess and Mary Hay Barthelmess were there, and we saw Alice Joyce and her husband, James Regan, in the crowded lobby.

We have always had generous admiration for the pale, cool beauty of Alice Joyce but we have never seen her look more beautiful than she appeared the other evening. Her smooth dark hair and her dark eyes are even darker when contrasted with her clear ivory skin. And with a crowd milling admiringly around her, she never appears ruffled.

There was visiting back and forth in the boxes during the intermission. And everyone had generous praise for Mae Marsh in her return to Griffith's management.

Later, on the sidewalk waiting for the different motors, there was another informal reception. The other theaters around Times Square were coming out, and when the crowds recognized the different celebrities leaving the Lyric they flocked there in hundreds and formed a seething, milling cordon about the little group waiting for their cars to come thru the traffic.

One girl cried "Oh, there's Mae Marsh!" nearly knocking us over in her haste to get closer. "And Dick Barthelmess!" emphasized her friend, tearing after her.

As a matter of fact, even the Navy was swerved from its true course. Several officers leaving the theater were carried past the official car waiting for them because of the swift movement of the crowd.

Most premières are interesting. But a Griffith première. Ah, that is an event.

A few months ago we would have said sagely to the Star-Gazer, "Lunch at the Algonquin," and we would

have been convinced that we were recommending the place where the greatest numbers of stars might be glimpsed at one time. But things change . . . swiftly.

During the last few weeks we have chanced upon more motion-picture people lunching at the Ritz-Carlton than ever before at one place.

Perhaps this is because these trying summer days find the cool Japanese Gardens with the singing waters, miniature garden islands, and flitting pigeons an inducement. At any rate, waiting the other day in the wide marble corridor, we saw Anita Stewart go into the Gardens with a party of friends, numbering her mother and Carol Dempster. Then Naomi Childers came thru, aloof and charming in some fragile black crêpe. Olga Petrova in grey chiffon and jade graced a side table with her surgeon-husband and a friend. And before we left many other cinemese passed to and fro.

And now let there be no doubt that Lenore Ulric is a cinema star. For an altogether costly and delightful luncheon has been given in her honor . . . at the Ritz. Stardom knows no greater or more definite proof than this.

After a successful season on Broadway as Kiki with the speculators outbidding one another for practically every seat in the house, she is leaving for the California studios where she will create "Tiger Rose," another Broadway success, while the cameras grind. And David Belasco will exercise a guiding hand in the production, having also departed for Hollywood's glass roofs and orange trees.

Knowing Miss Ulric only thru her very excellent work on the stage, we felt she would be a difficult person to meet. We were radically wrong. For seldom do you meet anyone for the first time with whom you are less tempted to resort to weather reports. She is genuinely friendly and was, this day at any event, without pose.

However, you might well find the battery of her black eyes a distraction. Our memory of her is two ridiculously large black eyes and a scarlet mouth surrounded by a slight creature in vague blue and grey. And the cameras, kind to those with large eyes, may feel enriched by the Ulric presence in the studios. Furthermore, she is an artist. Thespis is fast coming into his own where the motion picture is concerned. That is well.

The Southern California Chamber of Commerce may spend their dollars advertising their ideal summer climate but the motion-picture stars, we observe, come East for the warm months if they can possibly manage it.

Hugo and Mabel Ballin are the latest arrivals, having deserted the Culver City studios and their suite at Hollywood Hotel for their New York apartment and their summer place up in Connecticut.

(Continued on page 101)

## There's Nothing Else Like It

*To read The Editor Gossips is to move in the motion-picture circles of New York City. It is to know the stars as they appear at various social functions . . . it is to find Dorothy Gish as Mrs. James Rennie, a charming and intelligent young matron . . . it is to hear what the Valentinos really think and feel about the overwhelming popularity he enjoys . . . it is to be cognizant of what the people of the screen are really doing away from the publicity spotlight, in what is permitted them of a private life.*

*Nor is there anything else even similar to The Editor Gossips. It is a unique feature of the MOTION PICTURE MAGAZINE, written by the Editor who counts among her friends many of the motion-picture people.*





"... Life must go on  
Tho good men die

... Life must go on  
I forget just why."

These photographs of Dorothy Daveuport Reid and the two children call to mind the graphic lines of Edna St. Vincent Millay's "Lament."  
Life must go on! So Mrs. Reid, finding herself left with William Wallace and little Betty, has set about to carry on with her responsibility.  
We find her here with the two children in the hallway of the charming Reid home, which even yet may have to be sacrificed to the frightful expenses Wally's long illness incurred



# Letters to the Editor

*Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified*

Resentment over the distortion of novels adapted to the screen and over Charles de Roche's attempting to supplant Valentino.

DEAR EDITOR: I am going to add my pile of brickbats to those thrown at the stars. Miss G. C. Stephens says in the April number of this magazine: "Of course beauty is largely a matter of taste, but you take Gloria Swanson without all her beautiful gowns and exotic head-dress and you would not look at her twice. She is positively homely." I agree only partially with this statement. I think Miss Swanson would be much more attractive in simpler clothes and hair-dress. In my opinion she will never be beautiful in her freakish gowns and elaborate and unbecoming head-dress. When I saw her in "Beyond the Rocks" in the first part of the picture, dressed in a middy suit, with her hair hanging loose in curls, she appealed to me much more than when she wore those outlandish clothes later in the picture. How can one notice and appreciate good acting when one's attention is taken by clothes?

Why do the producers murder a perfectly good story? Look what happened to "Alice Adams." Didn't Tarkington write it right? Can't the producers realize that such a change simply ruins a story for us? We trot off happily to see our favorite story in pictures and go home feeling so discouraged and disappointed because it is hardly recognizable. Can they blame us for wanting stories left as we enjoyed them? "Miss Lulu Bett" encouraged me very much. Altho it wandered a little toward the end, Lois Wilson more than made up for this. Her acting of the part was perfect.

It really makes me laugh to see Famous Players' attempts to make the fans forget Rodolph Valentino. Do they really believe it possible that we will accept Charles de Roche in his place? Indeed we won't. De Roche can't even approach in looks and style, and I'm sure his acting doesn't overshadow Valentino's. I think I can safely prophesy that De Roche will not climb in sight of the round Valentino holds on the ladder of Popularity. Good luck to Valentino and may he soon be able to return to the screen.

Much can be said in favor of the Talmadges, the Gishes, Baby Peggy, Jackie Coogan, Thomas Meighan, Harold Lloyd, Wallace Reid (whose death made a decided loss to the screen), Anna Q. Nilsson and May MacAvoy and many, many others, but I could not even start here to sing my praises for them.

Sincerely,

I. L. B., Kirkwood, Ill.

Why a hue and cry for "Bigger and Better Pictures" when we are constantly having them? writes this reader.

DEAR EDITOR: In the opening of this letter I should say that I am not, under any circumstances, what might be termed a regular movie fan, altho during the past few weeks since my visit to that small section where many of our best motion pictures are made, known in pulpits, theaters, and homes throughout the United States and the world as Hollywood, I have taken much interest in recent pictures; but more so in the words which have become titles for many articles on the subject of developing the films. Those words are "Bigger and Better Pictures."

I would con-

sider it absurd if I did not express my opinion on the matter as did other readers of your magazine. Well then here goes what I have been trying to get at instead of offering a preface.

There have been many arguments, lately, regarding what should be done to produce what Merton describes as bigger and better pictures. In my estimation we have right now at the present time wonderful pictures that were never dreamed of when motion pictures were first invented. We have accomplished great things in our films. "Robin Hood" and "When Knighthood Was In Flower" are excellent examples. No expense was spared in giving the public what it demanded in these two films. They demonstrated the art which lies in motion pictures. The actors and actresses were talented. The scenes were entertaining, educational, and in fact a work of art. The pictures did not require that a sign be posted that only one sex was admitted at a single performance.

Of course I do not deny that we should want every film to be better than the last one. But I do say that we should try to get them in a different way from that of arguing and telling actors and actresses what kind of pictures to make and what not. The stars are just as anxious about it as we are, for their salary check depends on their acting and if they do not make photoplays of the nature we prefer then a good formula is to stay away, and if no one pays any special attention to them it affects the checks of the stars and never again will they make pictures of that nature.

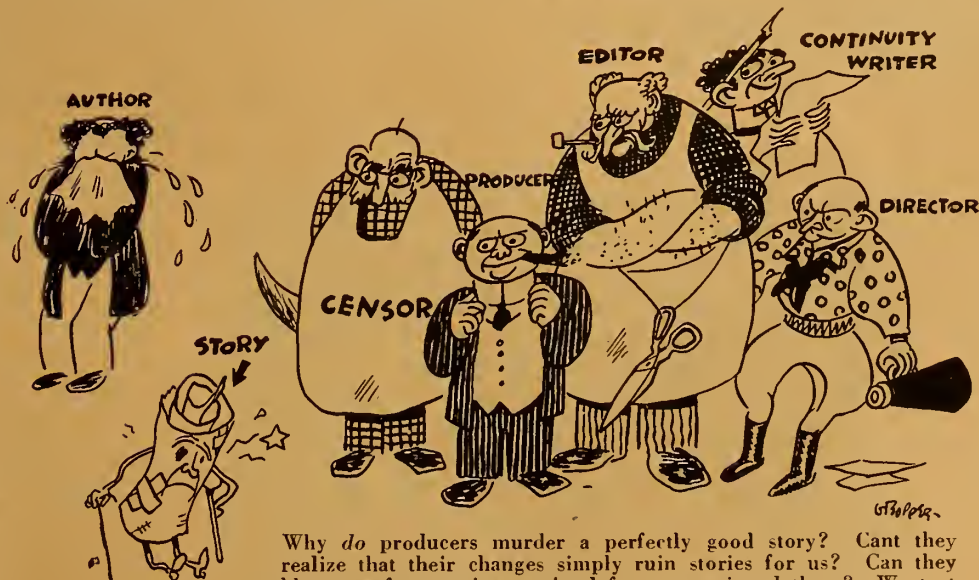
Now for a few other things I have been wanting to get off my mind. First of all I wish to speak of talent. As a matter of fact the screen has many untalented stars, but fortunately it has some more than talented. They are the geniuses. If I were asked to select the three stars with the most talent for acting, on the silversheet, I would name Bebe Daniels, Harold Lloyd and Jackie Coogan. I believe that Jackie Coogan has an unconscious talent. As for the untalented stars, well they are certainly the ones to be praised the most, for they have won their career by hard work and study.

Another thing I wanted to say was about the method the screen has of taking and adapting mostly our old standby-plays and books, such as "Oliver Twist," "Vanity Fair," and numerous other productions. I think this a good idea and it seems to take the same position in the brain of the producers, for they take notice that the box office doesn't show a slack when these pictures are shown. They fill better the taste of everyone.

Then there are the strictly educational films. Do they not aid the schools in their teaching? Why then does not the school disperse of the machines of which the majority possess? They most assuredly offer a splendid topic for side attractions between the feature of the program, and therefore develop the use of the motion picture. It appears to me that more of our fans should take more interest in these classes of photoplays.

Now for the last paragraph. Why aren't some of the people who view the pictures from the audience broad-minded enough to

answer their own question of why should the stars receive so much pay for their acting? The answer is very simple. They should go and demand that the prices of admission be fixed to suit them and not gossip about better pictures. If you pay money to see a film, and that money rightfully comes to the star then why should he say that it is too tremendous for getting out there and walking before the camera? If the public is willing to pay to see the (Continued on page 98)



Why do producers murder a perfectly good story? Can't they realize that their changes simply ruin stories for us? Can they blame us for wanting stories left as we enjoyed them? We trot off happily to see our favorite story in pictures and come home feeling so discouraged and disappointed because it is hardly recognizable



# On the Camera Coast

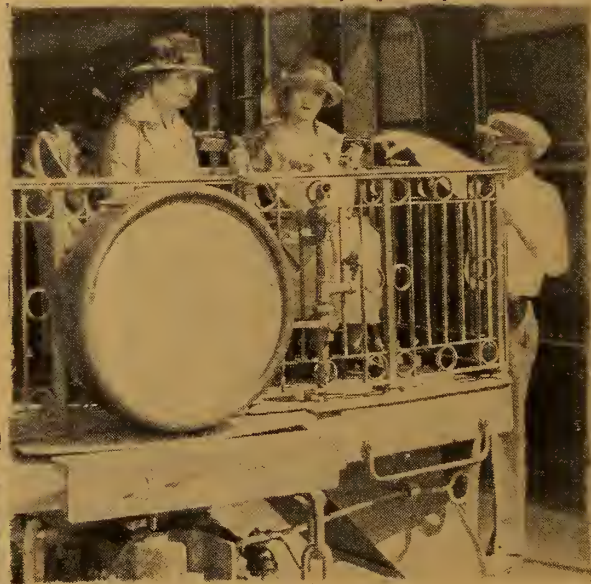
With  
HARRY CARR



At the present time the Mayos' professional home is the same studio. Here we find Frank meeting Dagmar Godowsky Mayo on the Goldwyn lot where they stop long enough to greet one another in passing. And, at the right, is Constance Talmadge being directed by Sidney Franklin in "Duley." We call your attention to the brilliant expression on the Talmadge countenance. A Duley for fair



In "The Cheat," Pola Negri wears a brand. And here we discover George Fitzmaurice adjusting it on her white shoulder. There is no limit to a director's duties



**P**OLA NEGRI has started work on her second American picture.

She took everybody's breath away by the sudden candor with which she agreed with all her critics about the first one, "Bella Donna."

"They were right," she said coolly. "It nearly bored me to death. It was terrible." Pola added that the reason the picture failed was because there was a convention of film salesmen in Hollywood while it was being made: they nearly fainted when they saw the "rushes" and insisted that the picture be held up

long enough for the scenario department to make Bella Donna over into a sweet little Pollyanna.

Pola is very sarcastic, however, over the criticism that she isn't nice to her studio stage crews.

"Being new to the country," she said the other day, "I didn't know the customs of the studios. I know better now. When I begin work on my next picture, I intend to go on the set every morning and kiss the head electrician and say, 'Oh Dearie, you make such nice lights.'"

As to the Negri-Chaplin affair I have thrown up my hands. It is

on again and off again with such alarming frequency that even the immortal Finnegan of the poem would have to give up the riddle.

Mrs. Ernst Lubitsch told me a thrilling side-light on the romance the other day. Mrs. Lubitsch is a bride of about ten months' standing; also she is a pretty pink and white German girl; also she speaks about seventeen words of English; also she used to be an actress but gave up the job for fear her husband would be jealous of her.

Well, Mrs. Lubitsch told me that Pola told her one day that in one week from then



At the right Ernst Lubitsch is directing a street scene in "The Street Singer," and Mary Pickford may be found under the huge umbrella watching him at work



## The Latest News of the Activities in Hollywood

she would be Mrs. Sharley Shaplins. But Charley who happened to be a guest at her house laughed and said, "Never fear, there will be many, many more before anybody becomes Mrs. Charley Chaplin." And that's that. Isn't it aggravating?

Tony Moreno is to be Pola's leading man in her Spanish dancer picture which will be a twin sister to Mary Pickford's "The Street Singer," both being adaptations of "Don Cæsar de Bazan." In preparation for which momentous event Tony has grown a tough-looking goatee and young moustache. Also Tony and his new bride, formerly Mrs. Danziger, are building one of the finest homes in California at the top of a hill overlooking Silver Lake in the hills that skirt Los Angeles.

Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Edward Kipling, Dawn O'Day will all be in the next Pola picture. Herbert Brennon will direct. Inasmuch as Mr. Brennon is regarded as one of the most temperamental of directors, the future sessions are awaited with interest.

Corinne Griffith is having a strenuous time starring in Mrs. Elinor Glyn's "Six Days," which is being filmed at Goldwyns. It is a story about two young lovers who got caught in an old trench by reason of a cave-in and had to live there for six days. The stage crew proved to be too enthusiastic with the cave. Corinne was buried under tons of earth until only one frantically waving arm stuck out. After that, one of the electricians missed fire with a piece of iron he was throwing and knocked her cold for half-an-hour. After which she bumped into a hot stove and fried a while. Incidentally, the reconstructed trench is one of the most marvelous pieces of scenery I have ever looked upon. It was built under the supervision of three majors.

Harry Langdon, the well-



On location where the exteriors of "The Eternal Flame" were filmed. Reading from left to right: Director Frank Lloyd, Norma Talmadge and Conway Tearle



Clare Eames has been visiting the California studios in her vacation from the Broadway stage where she recently has been portraying royal ladies. Mrs. Charles Brabin, or Theda Bara, was her hostess at the Goldwyn studios. And, by the way, Elinor Glyn has announced that Theda will not play "The Lady in Three Weeks"



"When in Rome, do as the Romans do," may be a good old adage. But it doesn't apply to Theodore Kosloff. In America, he maintains all the customs of his native Russia. Note his Russian breakfast and his native garb. No diet for Louise Fazenda and Ruth Roland . . . if we may judge by the food of which they are partaking at a property lunch wagon





Above, if you please, Director Harold Lloyd, snapped on a warm day when the comedy gags weren't going just right. And, at the right, you have Robert Leonard and his star, Mae Murray, outside their California office. Or we might say, Mae Murray and her director, Robert Leonard. It really doesn't matter. They are both responsible for the frothy, jazzy Murray productions which are so universally popular

known vaudeville comedian had made a leap into motion pictures and will be starred in a series of two-reel features under the management of Sol Lesser. Langdon has a curious, half-wistful personality that is very funny on the stage.

June Mathis is recognized as the star picker of movie talent. Among others, she "found" Rodolph Valentino. Some days ago, June announced that she had made another discovery. No less a person than George Walsh. At which everyone rubbed their eyes. George has been kicking around the film colony, as it were, for years. It must be ten years ago when he was put out in a series of comedies that were obviously based upon the Douglas Fairbanks idea. Since then he has never been taken very seriously: that's the blunt truth about it. But just as June made this sage observation, he came out in "Vanity Fair" and made a hit as Rawdon Crawley; then Mary Pickford grabbed him for the lead in "The Street Singer." After which June persuaded Goldwyns to give him a long-term contract. It would be astonishing if



he turned out to be the he-sensation for which the film world has been waiting. Miss Mathis is an almost infallible judge of comets that are on the way, so she is probably right. Just now Walsh is playing the lead in "The Magic Skin," the Balzac story being filmed by the Achievement Films.

There are two other actors in that same company for whom the Goldwyn company is said to have great plans; Carmel Myers and Bessie Love. Carmel retired from the screen sometime ago to be married. Now she has come back with a brand-new divorce and is more beautiful than ever.

There might be differences of opinion on some matters but there can be no debate as to the big hit of this film year in Hollywood. That palm must be yielded to little Mary Philbin in "Merry Go Round," the picture that Eric von

Stroheim began and Rupert Julian finished. Her work in that picture is frankly recognized in the screen colony as the one big crashing triumph of this season. That is, if you can imagine little  
(Continued on page 115)



We don't know just what the studio official is asking Hugo Ballin to sign upon the Ballins' arrival at the studios. But, judging by Mabel's expression, it has something to do with the Income Tax. "How do you know you can act?" Jackie inquires of his newly adopted sister, Priscilla, with apparent skepticism







## As wonderful for a quick brilliant polish as Cutex is for smooth cuticle

For years you have known Cutex. You have blessed it a thousand times when you have been in such a hurry and you have just *had* to get those neglected nails shapely and gleaming. You have adored the little manicure sets. You have marvelled at the magic of their cake and powder polishes.

Now, after years of fastidious experiment, Cutex has perfected a wonderful new Liquid Polish, as splendid for a brilliant, lasting polish as Cutex is for giving soft, even cuticle.



*This brilliant new polish spreads smooth and thin and gives a lasting rosy lustre. Even a week's dishwashing leaves it gleaming and unbroken*



*No separate remover is needed. Just use a touch of the polish itself and wipe off each nail*

In every particular, this Cutex Liquid Polish is ideal. It spreads smooth and thin. It dries almost instantly into such a lovely gleaming smoothness. It never leaves ridges or brush marks and it would never think of cracking or peeling off.

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### *No bother of a separate polish remover*

And finally here is just another new convenience. You need never have the bother of a separate remover to take off the old polish. Just a touch of the polish itself wiped off while it is still wet will leave the nail absolutely free of the old polish and ready for the new application.

Cutex Liquid Polish, just like all the other Cutex preparations, is 35c separately. Or ask for the sets in which it comes. Sets are from 60c to \$3.00.

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Send 12c in stamps or coin with the coupon below for a special Introductory Set that contains trial sizes of Cutex Cuticle Remover, Liquid and Powder Polish, Cuticle Cream (Cuticle Comfort), emery board and orange stick. Address Northam Warren, 114 West 17th St., New York, or if you live in Canada, Dept. M-9, 200 Mountain St., Montreal, Can.



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# CUTEX Liquid Polish



# THE STARS AND THEIR PLANETS



## TERRAIZE H. McDONNELL CONSIDERS THE VIRGO PEOPLE

### PREFACE

Of all the truths that have been restored and brought to light in this age of investigation and progress, none are of more importance than a revival of faith in the Astrological Creed. The world, which has always sought guidance in the words of Christ, Buddha, Confucius or Mahomet, now find it impossible to deny the verity, wisdom and help derived from this science, which flourished among the wise men for thousands of years before these divine leaders were born.

All past ages have contributed to its wisdom, and today people are reaping the benefit of what has been written upon this great subject, for it has been proved beyond doubt, that its theories are based upon the most clearly defined truths, and by following these articles, one may be able, in a small way, to gain a realization of the influence of the Planets upon the human character.

Virgo (The Virgin), August 22nd to September 23rd. Mercury ruling, gives much wit and ingenious minds.

**T**HE majority of Virgo people are possibly the most mediocre type born under any zodiacal sign, as they would impress the casual observer as being what is termed "good sensible people," yet, they are not "sensible" with the strength that this word implies, for we find the Virgo character weak and unreliable but, withal, harmless.

Again, as with Cancerians, the men and women differ to a decided degree, and in this case, the latter excel in good qualities and mental strength, but one must beware of their officious interest in the affairs of others, which superinduces an inclination to gossip; for these are the ladies who spread any information that they may glean from their associates.

Mr. Eric von Stroheim, the well-known Teutonic director, born September 22, is original and altho he might be lacking in spontaneity, the quickness of his naturally analytical mind would prevent him from being phlegmatic.

Critical about the faults of others, he is, nevertheless, unsparing in self-judgment, and with an unusual clarity of vision, he can analyze human failings; however, this quality attains little, for his conclusions are frequently inaccurate.

Great pride in ancestry is another characteristic, as also a liking for the association of distinguished friends, making him, at times, rather servile in manner; yet, his cool, self-confident bearing is unfeigned and his discrimination sincere, and this very sincerity would make him difficult to defeat in an argument.

The distinguished actor, Mr. Guy Bates Post, whose birthday (Continued on page 96)



ARIES



TAURUS



GEMINI



CANCER



LEO



VIRGO



LIBRA



SCORPIO



SAGITTARIUS



CAPRICORNUS



AQUARIUS



PICES



# EVERY YOUNG WIFE MUST MAKE THIS DECISION

*What will her face be in one--  
in five—in ten years' time?*

NEW surroundings—new responsibilities—new adjustments to life. And with all these a new loveliness in her face. Yet in a few years it has gone! What has become of it?

Should she have trusted this loveliness to keep on renewing itself through the strain of her new responsibilities? Did she allow the soft brilliance of her clear skin to grow dull—its smoothness to be marred by little roughnesses? So many girls lose this young freshness in the first few years of marriage.

But today they know that this loveliness must be guarded, that it will be lost unless the *right* care be given.

Many a wife has learned that she can keep her skin supple and lovely by giving it regularly the two fundamental things it needs to keep it young—a perfect cleansing at night and a delicate freshening and protection for the day. And she has learned that the Pond's Method of two creams based on these two essentials of her skin, brings more wonderful results than any other.

*Two Creams—each different—each marvelous  
in its effect on her skin*

Two Creams she would not give up for any others in the world! First the exquisite cleansing of Pond's Cold Cream that leaves her skin so delightfully fresh, so luxuriously soft. Then the instant freshening she adores with Pond's Vanishing Cream and its careful protection that she has learned prevents coarsening. These two creams keep for her the smoothness of texture and that particular fresh transparency that she wants to be her charm ten years from now as it is today.

DECIDE TO USE THIS FAMOUS METHOD

*Keep your skin charmingly young—for years*

*Do this tonight.* With the finger tips apply Pond's Cold Cream freely. The very fine oil in it softens your skin and penetrates every pore. Let it stay on a minute—now wipe it off with a soft cloth. The black that comes off shows you how carefully this cream cleanses. *Do this twice.* Your skin looks fresh and is beautifully supple.

*Then in the morning,* smooth on Pond's Vanishing Cream lightly over your whole face. Now if you wish, rouge—powder. How smooth and velvety your face feels to your hand. The appearance of your skin and the compliments of your friends for as long as you use these Two Creams will prove to you how wonderful they keep your skin. Begin tonight to use Pond's Two Creams regularly—buy both creams in any drug or department store. The Pond's Extract Company.



Photo by Lejaren. A. Hiller Studios



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cleansing, Pond's Van-  
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powder*

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Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

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Photograph by E. E. Morrison

## My Favorite Funny Story



Photograph by Alfred Cheney Johnston

EDITOR'S NOTE:—*Everyone has a favorite funny story. We have a number on hand which have come to us as the favorite stories of motion picture stars. And before they are published in book form we will print them month by month.*

### One Way or Another

By  
MAE MURRAY

A UNITED STATES Marine was taken captive by the Germans at Château-Thierry. He was able to speak German and he made life miserable for his guards.

His favorite greeting which he worked overtime was: "Well, I guess we Yanks certainly made it hot for you Heinies at Château-Thierry."

His arrogance got beyond all bearing and a sergeant complained to his commanding officer who ordered the prisoner brought before him.

"You will have either to take the oath of allegiance to the German flag or face the firing squad," he said. The American took the oath but a few moments later was heard chuckling softly. The commanding officer told him to state the cause of his mirth.

"I was just thinking, general," he replied, "those Yanks certainly gave us Heinies hell at Château-Thierry."

### It Was All Right

By  
BLANCHE SWEET

A VERY little boy had a very bad habit of telling very big falsehoods. His mother sought to correct this.

One day he rushed in with wide eyes. "O mother, I just saw a lion on the front porch." His mother looked and saw the neighbor's dog sheared like a lion. But the little boy stuck to his story. Finally he admitted his fabrication. He was sent upstairs to stay thirty minutes and ask God's forgiveness. Finally he came tripping down, and his mother questioned, "Did you admit your guilt to God?"

"Oh yes," was the flippant answer, "God said it would be all right—he thought it was a lion himself when he first saw it."





## Beauty at Your Finger Tips

**T**ODAY, as the possibilities of intelligent care of the skin are becoming more generally realized, it is literally true that thousands upon thousands of women are growing younger in looks, and likewise in spirits.

The secret of restoring and retaining a youthful complexion lies chiefly in the faithful and well-directed use of the proper sorts of face creams. The constant employment of creams by actresses in removing make-up is largely responsible for the clearness and smoothness of their skins.

First, the beautiful skin must be clean, with a cleanliness more thorough than is attainable by mere soap-and-water washing. The pores must be cleansed to the same depth that they absorb. This is one of the functions of Pompeian Night Cream. It penetrates sufficiently to reach the embedded dust. Its consistency causes it to mingle with the natural oil of the pores, and so to bring out all foreign matter easily and without irritation to the tissues.

The beautiful skin must be soft, with plastic muscles and good blood-circulation beneath. A dry, tight skin cannot have the

coveted peachblow appearance; set muscles make furrows; poor circulation causes paleness and sallowness.

Pompeian Night Cream provides the necessary skin-softening medium to skins that lack the normal degree of oil saturation. Gentle massaging with it flexes the facial muscles, stimulates the blood circulation and tones up all the facial tissues.

Upon retiring, first use Pompeian Night Cream as a cleanser; apply with the fingers and then wipe off with a soft cloth, freeing the pores of all the day's accumulated dust and dirt. Afterward apply the cream to nourish the skin, leaving it on over night.

The faithful following of this simple treatment works wonders in the skin—removing roughness, redness, and blackheads, and warding off wrinkles, flabbiness, and sallowness. It is the most approved treatment for restoring and retaining a youthful complexion.

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# Pompeian Night Cream

Cleansing and Skin-Nourishing

## Your Skin Needs Special Care in the Autumn

By MME. JEANNETTE

As a rule a woman is in her best health with the beginning of the autumn.

But how about her skin?

Frequently she is aware that she has been negligent in her care of it during the lazy months of summer.

I have said it before, and I will continue to say, "Consistency is the virtue in caring for your skin." You are nourishing its tissues; and it is very like your body—you can't eat a surfeit of good food for a week and then forget to eat for the week that follows! Yet you do this when you use complexion creams only *part of the time*.

### At Night—

Soap and water is the habitual way of most women in cleansing the skin; but Pompeian Night Cream is, in many cases, more thoroughly cleansing.

Pompeian Night Cream may be used as lavishly as the individual user desires; there is no such thing as using too much, but enough should be used to cover every part and feature of the face, as well as the neck and the arms, if they too would be kept in beautiful condition.

I do not advise too much rubbing and massaging—just enough to thoroughly distribute the cream. When you remove it with a soft cloth, all dirt and dinginess is also removed, leaving your skin soft and smooth and lovely to the touch.

### In the Morning—

In the morning you will find that the night treatment has prepared your skin to gratefully accept an application of Pompeian Day Cream. This is a foundation cream for the day's powder and rouge, and it is a protection to the skin as well.

### Then the Powder—

If the autumn finds the skin still somewhat darker than usual, you should use a darker tint of powder than you customarily do. Pompeian Beauty Powder in the Rachel tint may be used on naturally fair complexions until care has restored their own delicate pinks and white tones, when one may again use the White or Flesh shades.

Cover the face and neck well with the powder, and then dust it off lightly and evenly, moistening the eyebrows, eyelashes, and lips to remove any traces of powder from them.

*Jeannette*

Specialiste en Beauté

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Flesh shade powder sent unless you write another below.





"I don't see how most of the stars get along on what they eat," Sally, the waitress, deplored. And at the left is Zasu Pitts at the studio cafeteria where she is having afternoon tea and some interesting conversation with T. Roy Barnes

"Now some with serious mien do fletcherize,  
And some eschew the hot rolls and the meat,  
But they who know what way their pleasure lies,  
Have naught of theory, but gladly eat."  
WILBUR B. NESBIT.

**T**HAT was Eve's idea, exactly. Indeed, so enthusiastically did the first lady of Eden demonstrate it, that she gave to posterity intermittent spiritual indigestion and to the apple a perpetual halo of glamour.  
Which with one nimble seven-league leap, brings us



to Hollywood and the festive hour of noon, when stars do leave their make-believe characters on the studio set and wend their way to the restaurant. For not even a star can be dramatic on an empty stomach.

But hark ye, and hark ye well, the difference between our festive ancestors and our noon-day festive stars. Which brings us, now, to an enthusiastic introduction to Miss Sally Blaylock who knows more about the stars and their culinary likes and dislikes than any one individual in Hollywood. Sally is a waitress par excellence who, having a bit of the nomadio in her, has served in most of the studio restaurants. A close-up of Sally shows her blonde of hair, blue of eyes, trim of figure, possessor of a deep dimple, and a set of white teeth.

We are sitting at ease at the table by the window in the sunny, spacious restaurant at the Fox Studio, where the damsel of the dishes is working. Sally takes to a interview exactly like a star, only her eager interest in what's going to happen is more spontaneous than that which radiates from her more blasé sister.

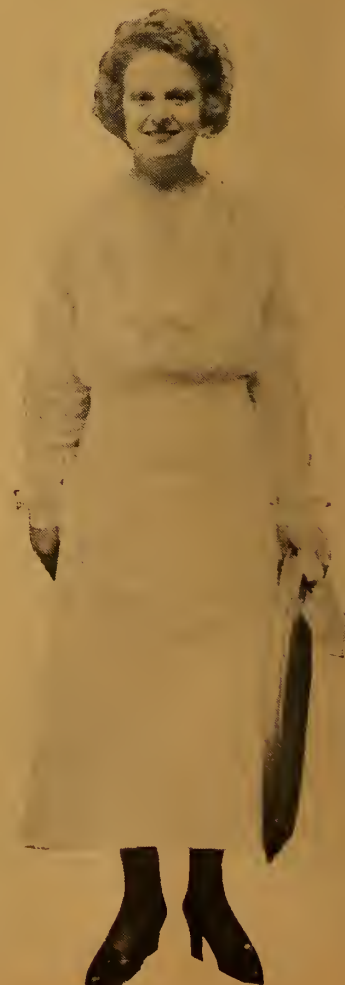
"I don't know that picture folks order differently from others," she enlightens, "only, of course, all have temperamental table ideas."

And then she plunges into the heart of this momentous matter:

"Take Tom Mix, now, (Sally calls the stars by their full or else their first name). He comes into the restaurant in a big 'Merry Widow' sombrero, chaps, boots, and spurs—just clanks in. You might think he'd order lots of red, rare roast beef. But he

Miss Sally Blaylock knows more about the stars and their culinary likes than any one individual in Hollywood. Sally is a waitress who has served in most of the studio restaurants. Of Tom Mix, Sally says: "You might think he'd order lots of beef. But he doesn't. He orders a salad of some sort and a glass of milk"

doesn't." She shook her head and smiled as tho this were incongruous. "He gets over in a secluded corner and orders a salad of some sort and a glass of milk. He never drinks tea or coffee. Sometimes, a bowl of milk and crackers is all he has. Tom is the neatest man I ever saw. I've seen him eat spaghetti with tomato sauce and never leave a spot on the tablecloth or





# Lunching With The Stars

By  
BILLIE BLENTON

napkin." There was a note of awe in her voice, which must have been reflected on our face.

"Some one once said," we interpolated here, "that 'in eatin' spaghetti the head should hang well over th' table.'"

Sally nodded. "That's the way. Now Charlie Chaplin," continuing with a smile, "is a funny eater. He orders nearly everything on the menu and eats a little of each."

'The perpetual optimist,' we murmured.

Sally ignored this irrelevancy. "Another funny thing he does is to move about. He starts eating at one table and then moves. When friends come in, he'll move again, usually carrying part of the dishes with him. I have moved him as many as six times at one meal. But he doesn't eat much."

Imagine it. We'd think he'd work up a scandalous appetite.

"Charlie delights especially in arguments at meal time upon any topic that doesn't have to do with pictures. Socialism is his favorite. And all the time, he just nibbles at each plate of different food before him. But," with an appreciative sigh, "he is very generous. I would

like nothing better than to wait upon him three times a day!"

"Did you ever wait on Pola Negri?" bethinking ourself of Charlie's temperamental fiancée.

Sally's slim shoulders jerked erect proudly. "I was the very first person to wait on Pola Negri in a studio restaurant in America." We registered incredulity. "Yes, I was working at the Lasky Cafeteria then. Pola had just been inspecting the Lasky lot with Mr. Fred Kley, studio manager, who is now occupying that same position with Fox. La Negri, as everybody calls her, came into the restaurant. I am partly French, myself, and spent most of my girlhood in Quebec, so I was able to converse with her in French. I explained carefully what all the dishes were, and then what do you suppose she ordered?"

We hung breathlessly on her answer.

"Corn beef and cabbage! An entirely new dish to her, but she liked it, and a friend of mine who works at Lasky's tells me Pola invariably orders corn beef and cabbage when 'Irish Turkey' is on the bill of fare."

"Who is your favorite star eater?" we asked, having a "hunch" she had one. Sally responded with a smile—positively dazzling.

"Irene Rich. She is the nicest woman to wait upon in Hollywood. Half the time she waits on herself. I love her smile. And she's so easily pleased. She's generous, too."

"Billie Dove is one girl I can't understand, how she lives on the luncheon she eats. Since Tom Mix has begun interiors for his new picture, Billie, who  
(Cont'd on page 116)



The above picture was taken in a studio lunchroom just the other day. Reading from left to right you have Kathryn Williams, June Mathis, Elliott Dexter, Barbara Bedford, John Sainpolis, Ford Sterling and Sylvia Ashton



Another studio lunchroom photograph finds Dagmar Gadowsky, Mayo, Bessie Love, Elaine Hammerstein and Johnny Walker enjoying a sociable lunch together





Photograph by Edward Thayer Monroe

You've seen the young man photographed above in numerous Arrow Collar, Chesterfield Cigaret and Velvet tobacco advertisements now for the last five years. But he has forsaken the still cameras in favor of motion pictures. So far he has appeared in "The Exciters," and "Glimpses of the Moon." His name is Allan Simpson

# Greenroom Jottings



Louis Wolheim recently played with Marion Davies in "Little Old New York." Mr. Wolheim did extras in pictures until his success in the title rôle of Eugene O'Neil's stage play, "The Hairy Ape," brought him attention. And the other day at the Marriage License Bureau when Louis took unto himself a wife, a clerk said: "Here comes Beauty and the Beast." For he had grown whiskers for his picture work

**J**OSEPH SCHILDKRAUT, the young Viennese actor who has won so much success on the American stage, will play the leading male rôle in the next Norma Talmadge production. Schildkraut took the part of a young French nobleman in "Orphans of the Storm" and proved conclusively that his acting registers on the screen as vividly as on the stage.

For college women only! If the words of Eric von Stroheim are taken to heart there will be a general exodus to Hollywood on the part of college graduates. Eric von Stroheim has declared that college women should make successful screen actresses. He bases his opinion on the fact that their education teaches repression and restraint. Both of these attributes would help to eliminate from the screen the tendency to over-act or exaggerate. Mr. von Stroheim says: "If a university education teaches the student to think and to repress, it has taught the first great lesson of the screen-acting profession of the future."

"Dulcy" is the name of Constance Talmadge's new picture which

is based on the New York stage success of the same name by George S. Kaufman and Marc Connelly. "F. P. A." who conducts "The Conning Tower" in the New York *World*, created the character of Dulcy in his column. She was originally a silly girl who uttered the most obvious platitudes at the wrong moment. In the comedy and picture poor Dulcy continually "spills the beans and gums the works" by spouting ancient adages at inappropriate times. This feather-brained young woman in an earnest effort to help her husband in business, manages to bring about a great many disturbing situations which nearly ruin him. We understand that



Tom Ince, Director; Thomas Meighan, Star; and Lila Lee, Leading Lady, listen attentively to Ed Wynn — The Perfect Fool, you know — telling them how the scenes of their picture should be made



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Photograph © by Atlantic Foto Service

Constance has done a great deal with this rôle and that many attractive costumes, imported especially for her, add to the smartness of the production. Jack Mulhall plays the part of the young husband.

It seems that even the busiest directors find time to indulge in writing. Marshall Neilan is the author of "The Eternal Three"; Eric von Stroheim made his own screen version of Frank Norris' great novel, "McTeague"; King Vidor wrote the continuity of "Three Wise Fools"; Rupert Hughes not only wrote, but adapted, directed, and edited his picture, "Souls for Sale"; and Hugo Ballin wrote the continuity for, directed and edited his production of Thackeray's "Vanity Fair."

Jackie Coogan's next picture is called "Circus Days." Can you imagine anything more delightful than this irresistible youngster in the rôle of a lemonade and peanut vender with a background of clowns, roaring wild animals, bareback riders, fat ladies and pink lemonade? The picture is founded on the story, "Toby Tyler" by James Otis, and is the ad-

ventures of a small boy who runs away to join the circus and in the end achieves fame as a bareback rider. There is an element of pathos, but the picture for the most part is filled with humorous incidents. The winter quarters of the largest circuses in Southern California served as locale for many of the exterior scenes. Eddie Cline, who was responsible for Buster Keaton's series of two-reel laughmakers, directed the picture.

Robert Kane, production manager of Paramount and the power behind the throne in the Famous Players-Lasky Corporation, is about the greatest shock absorber in the movie world. It is his work to meet any irate actor or author. It may be an easy matter to listen to other people's troubles but to adjust them satisfactorily is quite another thing. Bob Kane is a diplomat. The stars never know he is putting them in a good humor

Mr. and Mrs. Johnson—of Philadelphia — on their honeymoon. The scene is the exclusive residential section of Atlantic City where the couple resided with the groom's mother. At the right is Lillian Gish who just returned to America after eight or nine months in Italy. Her return is in the nature of an interim, however, for she will return to Italy in a few weeks with Dorothy where they are both to be photographed in "Romola." In the Holy City, Miss Gish enjoyed the privilege of an audience with His Holiness, Pope Pius



Photograph by International News Reel

Photograph by E. Richel



Playing in pictures is just one of the things motion-picture celebrities do. In their spare time they do all manner of other things. And here we find Gloria Swanson having her head modeled





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12 Saucers  
12 General Dishes, 6 inches  
12 Fruit Dishes, 6 1/2 inches  
12 Individual Bread and Butter Plates, 6 1/2 in.  
1 Platter, 13 1/4 inches  
1 Platter, 11 1/4 inches

1 Celery Dish, 8 1/4 inches  
1 Sauce Boat Tray, 7 1/4 inches  
1 Butter Plate, 6 inches  
1 Vegetable Dish, 10 1/2 inches, with lid (2 pieces)  
1 Deep Bowl, 8 1/4 inches  
1 Oval Baker, 9 inches  
1 Small Deep Bowl, 5 1/2 inches  
1 Gravy Boat, 7 1/4 inches  
1 Creamer  
1 Sugar Bowl with cover (2 pieces)

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Oh, it's fine to be young and successful . . . with all your dreams come true. If you doubt us, look at Glenn Hunter, above. In truth, he seems to be enjoying life. At the right is a painting of Dorothy Gish, by Charles Wrenn. It is done in a high key of color, yet is subdued and harmonious. And it was recently exhibited in the Ferargil Galleries on Fifth Avenue in New York City. Undoubtedly an informal photograph of Johnny Hines, not to mention his canine and boon companion



or changing their minds for them. And as for the authors, he knows so well how to handle *them* that they ask for him repeatedly to help them out of difficulties. We have it from a reliable source that Mr. Kane might be a star himself if he so wished, for he is unusually good to look upon and possesses a charming personality. However, he has no desire to change his profession, a state of mind, due, maybe, to the fact that he has dealt with actors so long. He likes his own job. Perhaps Mr. Kane's ancestors were not only diplomats but missionaries as well and he just can't help being what he is.

Strongheart, the canine star, has been insured for \$250,000. No, there has been no typographical error—two hundred and fifty thousand dollars! J. H. Hutton, business manager for Trimble-Murfin Productions, attended to all business details, inasmuch as Strongheart's career takes up most of his time.

Mae Murray, who is noted for the elaborate and beautiful gowns which she wears in her screen productions, often designs her own costumes. Her next picture, "Conquest," will eclipse

in number and lavishness any of her previous screen attire. Several of the gowns have been ordered direct from Paris and Vienna and are distinctly original in design.



Baby Peggy is to be starred in "Editha's Burglar," one of Frances Hodgson Burnett's early stories. Baby Peggy has just finished a picture called "Car-men Junior."

"Penrod and Sam," Booth Tarkington's sequel to "Pen-

rod," promises to be as great a success as its predecessor. Benny Alexander as Penrod and Joe Butterworth as Sam cannot be surpassed in their characterization of these two famous boys. Buddy and Gertrude Messinger and Newton Hall are also in the picture and the "Herman and Verman" of the story are played by those funny black boys—Joe McCray and Gene Jackson. The adult members of the cast include Rockcliffe Fellows, Mary Philbin, Gareth Hughes, William V. Mong and Gladys Brockwell. The picture is a call to youth—yesterday's youth and today's, for it appeals to youngsters as well as to grown-ups. It is filled with adventures common to the springtime of life—"securt" societies, fights, youthful love affairs, parental authority, and the loss of some dearly loved pet. Tarkington's stories of American boys are classics, and William Beaudine, who directs the picture for the First National, injects the same spirit into the screen version that is found in the written stories.

Charles Jones literally "went thru fire" to make his latest picture, "Skid Proof," a success. The story, written by

(Continued on page 112)



This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. If the answer requires research, an additional stamp or other small fee should be enclosed; otherwise the answer must wait its turn. All inquiries should contain the name and address of the writer, and if it is desired a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter.

## The Answer Man

W. P. Mc.—Top of the morning to you. Yes, Jacqueline Logan was a former Follies girl; she is with Famous Players now. Bert Lytell in "To Have and to Hold." Yes, and there is a deep meaning in everything if we can only get to it. James Kirkwood and Anna Q. Nilsson in "Ponjola."

RUTH MARIE.—So you are very changeable. I noticed that. As Balzac says, "Woman is a charming creature, who changes her heart as easily as her gloves." Why Lefty Flynn attended Yale. No, I

dont keep the addresses of my readers. J. Warren Kerrigan sure is coming back strong. His next picture is "A Man's Man."

JIMMIE.—Pleasant company always accepted. Craig Biddle is with Robertson-Cole in "Daytime Wives." Oh yes, a great many of the players wear wigs in pictures. Yes, the Metropolitan Tower in New York City has a large four-dial clock. Run in again, Jimmie.

OLD TIMER.—Well, if I ain't glad to see you. Shake! Yes, I'm the same old fellow who has been answering this department for the last thirteen years. How the tempest does fugit. Glad to have a chat with you.

H. E. D.—Do the likeliest and hope the best. Charles Ray is thirty-two; Katherine MacDonald is a blonde with blue eyes and Jane Lee is ten, Katherine, twelve. H. B. Warner and Gloria Swanson in "Zaza." Give me time!

JUST ANITA.—That was some green paper. So you think I would look better without my whiskers. My friends wouldn't know me then.

KRAZY KAT.—Be entertaining to your husband, or some other woman will. Lillian Gish has blonde hair. Albert Roscoe was Uncas. Leatrice Joy's real name is Joie Zeigler. Colleen Moore in "Flaming Youth." Yes, Alfred Lunt and Mimi Palmeri in "The Ragged Edge." So long.

GERTIE.—Why, the Erie Canal runs between Buffalo and Albany, N. Y., is 287 miles long and cost \$52,540,800, most of which is said to be graft. The Florida East Coast Canal is 350 miles long and cost \$3,500.00. Yes, Bert Lytell is married to Evelyn Vaughn and you can reach him at Cosmopolitan Productions, 2478 Second Avenue, New York City. No, the question doesn't seem to puzzle me, but the answer does.

MARIA OF HARLEM.—Compliments cost nothing, yet many pay dear for them. Yes, Theodore Roberts is playing in Cecil de Mille's "The Ten Commandments" with Leatrice Joy, Nita Naldi, Richard Dix and Rod LaRocque. So you liked "Adam's Rib."

TRIXIE.—Yes, it's pretty warm, but I manage to keep cool in my hall room. You see I dont let much hot air in and keep all the cool air I can get. You want an interview with Rod LaRocque. I'll see.

PEG O' MY HEART.—You say that the only thing you know of that works for twenty-four hours at a stretch is a rubber band. Whow! Yes, Mahlon Hamilton is married to Alita Farnum. Lady Diana Manners and Carlyle Blackwell in "The Virgin Queen." Pauline Garon in "The Critical Age."

POPPY.—Yes, I agree with you absolutely. It is true that "Blood will tell;" but there is no use of making it shout. Bert Lytell, Elaine Hammerstein, Marjorie Daw, Lew Cody, Claire Windsor, Bryant Washburn in "Rupert of Hentzau." Viola Dana in "To Whom it may Concern." Sounds like a reference.

JACK AND THOMAS.—Well we are not accountable for "the way we are built" but for the way we continue building. You can reach Charles Hutchinson at Seitz Studios, 1990 Park Avenue, New York.

GEORGE F.—Hello there. Before promising a woman to love only her, one should have seen them all, or should see only her. Alice Calhoun was Jennie, Ralph McCullough was Schuyler, Scott McKee was Silent McKay and Martha Mattox was Mrs. Sanford in "The Angel in Crooked Street." Write me again.

H. R. H.—You certainly gave me a teaser. You want to know if I look handsome when I sleep. I felt quite certain that I did and so last night I sat before a mirror with my eyes closed in order to confirm my suspicion, and I found that I was entirely right in my assumption. You certain write a mighty interesting letter. I wish you luck. Anna Q. Nilsson is married to John Gunnerson. Joseph Schildkraut in Goldwyn's "Master of Man." My best wishes.

GRACE A.—Yes, I go to church once in a while. Yes, I have been in St. Patrick's Cathedral on Fifth Avenue. It cost \$2,060,000 and the seating capacity of the pews is 2,500. You might write to his wife for that picture. George Beban is not playing in a new picture.

LILA.—You certainly ought to be a good writer—you have imagination. Well keep it pure, you must have its company most of the time. You want more of Malcolm McGregor, who is with Metro, and Richard Dix with Famous Players. Clara K. Young in "A Wife's Romance," which was formerly titled "In Old Madrid." Thomas Meighan in "All Must Marry" with Lila Lee. George Ade wrote it especially for Mr. Meighan.

BUSTER.—Your letter was clever, but dont you remember what George Sand said—"Woman cannot guarantee her heart, even tho her husband be the greatest and most perfect of men." Your illustration of the duck and the clown was funny. I laughed right out loud. So you like the whole Barthelless family. Eugene O'Brien is in "Steve" and he intends to return to pictures, as soon as he gets a proper vehicle.

WARNER BAXTER FAN.—Yes, and the little ills of life are the hardest to bear. Warner Baxter is playing in "Blow Your Own Horn." You're all wrong! You want to see Mildred Harris and Valentino play in some of Ethel Dell's books. I dont



I think I can arrange that for you. Did you know that Ethel Dell refuses to have her pictures printed and shuns publicity. At this writing she is engaged to be married soon.

KITTY POP.—A thing of beauty is a joy forever, is from the opening line of Keats' "Endymion." Norma Talmadge is married to Joseph Schenck, and Thomas Meighan to Frances Ring. Niles Welch in "Sawdust" and "Why Do We Live." I guess I live to eat.

DREAM LASSIE.—Well, well, well. A water-lily never grows fair and sweet, till it gets a glimpse of the sky. Gloria Joy is dancing in a series of two reels. Francis Carpenter in "Rip Van Winkle." That was just a photo of Norma taken abroad. Good-bye!

BABETTE, NAUGHTY.—So you think I am a pretty lonely old man. What would you suggest. Joseph Swickard was the father. Yes, Jimmy Aubrey. Norma Talmadge is doing "Dust of Desire" and Anita Stewart is not going to do "Vendetta" as previously announced, but she will do "Cain and Mabel" instead. Can't you be good?

MILDRED S. M.—No, George Sand was not a man. Her name was Madame Armandine Lucille Aurore Dupin Dudevant, one of the greatest of French novelists; born in Paris. She published about eighty novels, a large number of plays and numerous articles in literary journals. Sorry I cannot write personal letters, but you should see the letters I receive every day to answer. Thanks for yours.

HOPEFUL.—Well, it's a great thing to do a little thing well. Ethel Clayton was born in Champaign, Ill. Norma Talmadge has brown eyes, and she is five feet two inches tall. Yes, it was reported that Al Jolson will be starred under the Griffith banner but D. W. took some tests of him and Al wasn't pleased and deserted on the *Majestic* for Europe.

JOE M.—The World War began July 28, 1914; armistice was signed November 11, 1918. Claire Windsor was born in Cawker City, Kans., and she has a son, Billy.

SERIAL FOLLOWER.—It keeps you busy, doesn't it? So you want me to do all I can to bring Pearl White back to the screen. Someone said she was in love, and is trying to recover. Give her time, because it takes a long time. Warner Baxter in "Without Alimony." Yes, May McAvoy has bobbed her hair.

E. W.—But women go further in love than most men, but men go further in friendship than women. So you want more of R. Roy Barnes. Wyndham Standing, Louise Fazenda and Hope Hampton in "The Gold Diggers." Barbara La Marr with John Gilbert in "St. Elmo." You write a clever letter.

BEATRIX.—Well I don't mean to be sarcastic. Sometimes some of my readers get me peeved, and then before I count ten, I say something I shouldn't. So your crest is the black orchid. I like the perfume. Robert Ellis and May Allison are married. You're wrong—that was Emory Johnson that played with Ella Hall and finally married her. Yes, I like Ramon Novarro. Come again.

WANDA S.—Ah, but a fan is indispensable to a woman who can no longer blush. No, I never did hear why the Valentinos separated—the first Mrs. Valentino. She is married again. Sylvia Breamer in "The Lord of Thundergate."

SWEETHEART.—Well in general, mankind, since the improvement of cookery, eats about twice as much as nature requires. Yes, that was Lowell Sherman in "Way Down East." Joseph Schildkraut with Goldwyn, and Lillian Gish at Inspiration Pictures, 565 Fifth Avenue, New York City. *Voilà tout.*

CAROL.—Thanks very much for the hand-painted book-marks. I certainly will make good use of them. And what very pretty work you do. Forrest Stanley is married to Marion Hutchins. He is playing in "The Daughter of Mother McGinn" with Colleen Moore. Edmund Lowe and Alma Tell in "The Silent Command."

SUZANNE, FRANCE.—Welcome! There was a picture of Fritz Leiber in March 1921 and March 1922 *SHADOWLAND* which you can obtain from our Circulation Department. Come again.

MINNIE HA, HA.—Desire success, and you shall command it. That's what I did. George Hackathorn is playing in "Human Wreckage." He is at the Ince Studio, Culver City, Cal. No, I have never been in Detroit, but I get a lot of mail from there.

KURIOSITY KAT.—Well, adjust your mood to that of your mate, but don't ever expect him to reciprocate. Yes,

James Rennie is the husband of Dorothy Gish, and Mahlon Hamilton is married to Alita Farnum. Why Katherine MacDonald is playing in "The Scarlet Lily" and "Chastity," her last two pictures released by First National.

BILLY BE GOOD.—The art of making wine was brought from India by Bacchus; none produced in France in the time of the Romans; it was sold as cordial in 1300. Licenses for vending it was established 1661. Yes indeed, Marie Prevost is a leading woman. That was Malcolm McGregor as Fritz in "The Prisoner of Zenda."

LORENA.—Pleastermeetier! Richard Barthelmess is five feet seven. Mary Hay is twenty-eight. Lloyd Hughes is twenty-four and is married to Gloria Hope. Yes, Helen Holmes and J. P. McGowan are playing in "Stormy Seas." Miriam Cooper and Martha Mansfield in "Is Money Everything." Not quite!

GLORIA.—Yes, our minds are as different as our faces; we are all traveling to one destination—happiness; but few are going by the same road. So you don't believe I have a bald head. Seeing is believing. Yes, Bert Lytell is married to Evelyn Vaughn. Betty Compson is not married. William Collier, Jr., and Virginia Pearson in "Dust of the Doorway."

JEAN M.—Pauline Garon is five feet and weighs one hundred and five pounds. Dorothy Gish is five feet, weighs one hundred pounds. Edith Roberts five feet, one hundred and five pounds, and Viola Dana four feet eleven, one hundred pounds.

HYLDA S.—Yes, Laurette Taylor is an American, and she is thirty-six. Married to Hartley Manners, and she gave us a wonderful portrayal of Nell Gwyn on the stage this season.

EMTEEBEE.—Honestly, you would think the alsorans were contagious the way you all dread them. How did I get to be an Answer Man? Some thirteen years ago Mr. Brewster said I was the Answer Man and I have been ever since. Easy enough, wasn't it? Yes indeed, I have met Norma Talmadge many times, but not recently. So you think Richard Dix is the most natural of the men players. You certainly write a most interesting letter. Let me hear from you some more.

PATRICK.—You must have learned to deliver your words not by number, but by weight, because your letter was to the point. I should pronounce it "nee-gree." John Bowers and Marguerite de la Motte in "When a Man's a Man." No, I don't mind the heat.

CANADA-ITALY.—Thanks for the picture of yourself and baby. I shall keep it among my treasures. Why Larry Semon has signed with Truett and will star in a series of five-reel productions, his first will be from the stage play "The Girl in the Limousine." Some say he is to receive \$3,000,000 during the three years of his contract. Here's hoping he gets it. Pauline Frederick is on the stage.

AU REVOIR.—My child, you write a very morbid letter for a sixteen-year miss. "I'm sure the world can't be so gloomy as you picture it. Our happiness in this world depends chiefly on the affections we are able to inspire. Come cheer up. Mrs. Bryant Washburn, in other words, Mabel Forrest, is to play opposite her husband in "Mine for Keeps," a fitting and appropriate title.

GERALD.—You've got the right idea. You say a puppy plays with every pup he meets, but an old dog has few associates. And now you tell me that Ramon Novarro is not Spanish but Mexican. I will have to investigate. He spells it Novarro now.

G. E. W.—All right, just send a stamped addressed envelope for a list of manufacturers, or a list of the correspondence clubs.

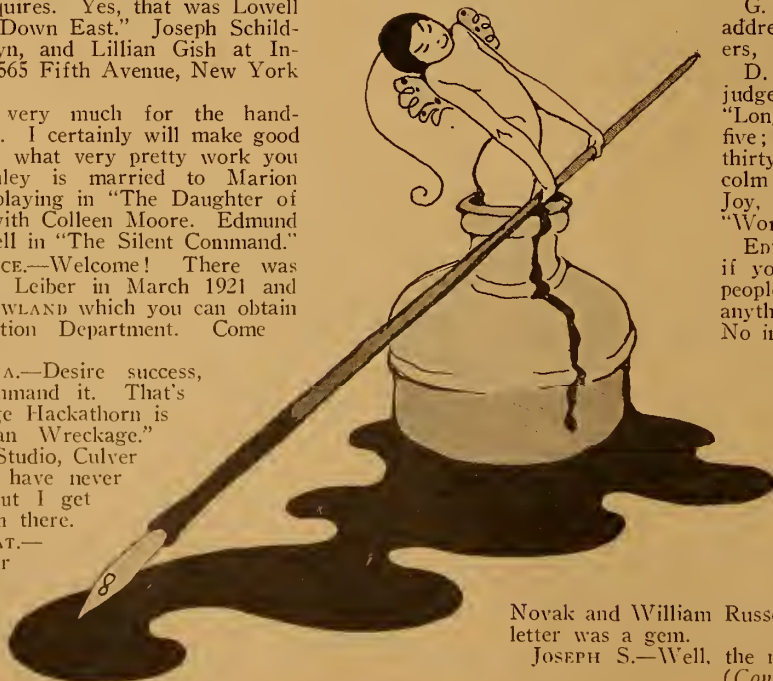
D. S. CAL.—Fear not the law, but the judge. Why Jackie Coogan is playing in "Long Live the King." Viola Dana, twenty-five; Ruth Roland, thirty-one; Alice Joyce, thirty-four; May McAvoy, twenty-two; Malcolm McGregor, twenty-four and Leatrice Joy, twenty-five. Yes, but I forget who said "Women and music should never be dated."

ENYTHE C.—It is a very amusing world if you do not refuse to be amused. Some people are too critical to see any amusement in anything. No, Ivan Novello is not married. No indeed, I am not too old to enjoy myself, even tho pleasure is the flower that passes; remembrance, the lasting perfume.

JANET K.—Why James Abbott McNeill Whistler was an American painter born in Lowell, Mass. The finest of his oil pictures are "The Artist's Mother," an arrangement in black and grey; the "Portrait of Thomas Carlyle" and the Portrait of Miss Alexander. May Allison in "The Winning of Beatrice." Eva

Novak and William Russell in "Boston Blackie" for Fox. Your letter was a gem.

JOSEPH S.—Well, the most interesting book you can ever put  
(Continued on page 120)





# How the One Natural Color for Cheeks Was Found

*Day and Night Tests That Told Why Rouge's Familiar Shade Was Wrong—and Eventually Duplicated Nature's Own Color*

**M**OST WOMEN now know and use the new natural tint which is fast replacing the unsatisfactory purplish-red rouges. But how many are aware of the peculiarly interesting story of its discovery?

We are apt to take the most marvelous discoveries of this age as a matter of fact—even one of such importance to the realm of beauty as a tint that is a perfect match for Nature's own artistry! Suddenly science gives the world of women a tint which tinges the cheeks in such a true tone as the very strongest sun's rays, or the weirdest effects of night lighting cannot separate from the underlying flesh tone, and we accept it without thought of how it came to be. Yet behind the simple, single tint which gives any and all complexions a divine and perfectly natural mantle of color is the story of man's indomitable perseverance—two years' ceaseless experiment—over two hundred failures, and eventual success.

The search for the perfect tint led a dignified scientist to a cellar's depths—and to the roof of a city's tall skyscraper. Tint after tint—tone upon tone—were tried in every conceivable light. In noon's glare, atop a high roof. In the streets below, where the sun's rays filtered through



"In Noon's Glare, Atop a High Roof"

fog and smoke. And in the artificial lights of night—trying lights in which old-fashioned rouges all became the same ghastly, or unlovely purplish red.

On a patient assistant's cheeks shade after shade was tried. Some of the shades required ingredients from far countries—many were days in the blending. Then, suddenly it happened.

## *The Tint That Was Tried In Desperation*

One morning the scientist used in his mortar one of the rarest ingredients in the laboratory. It was of peculiar orange hue.

Scarcely a color to try on the cheeks! But he idly applied it on his assistant's cheeks—and a startling change took place. The peculiar orange tint altered instantly to the true tone of the skin beneath! Still doubtful that he



"Beneath Trying Artificial Light"

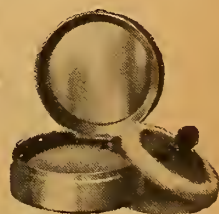
had found the one key tint for any complexion—under all conditions—in every light—they hurried to the roof and put the new tint to the severe test of direct sunlight. The same beautifully diffused, natural color! Down to a darkened room, where neither glaring incandescent lamps nor variously shaded rays of electric light revealed anything but a coloring that appeared Nature's own! The same day, preparations were started to supply the demand that such a discovery was certain to create. Now, this new Princess Pat Tint is an article of standard use.

It enhances the color of countless women who had steadfastly declined to use any of the old-fashioned rouges which are so obvious in even the kindest light.

## *Princess Pat Tint is Waterproof!*

Where the new natural tint is made, further improvements have transpired; a less costly use of the chief ingredient has brought its price within reach of all; an entirely new process has rendered it absolutely waterproof! Even a morning in the surf will not streak it! Princess Pat Tint is not affected by perspiration, so it is worn without concern the day long, or evening through! Yet it vanishes instantly with a touch of cream, or use of soap.

On any complexion, remember there is need for only one shade. There is no uncertainty of matching; for the one tint is instantaneously transformed to blend with any type—blonde, medium or brunette; and this tint may be applied as lightly or as full and deep as you choose—with the same perfection of result.



## FREE

Until the shops have been sufficiently stocked with Princess Pat Tint to meet all calls for it, we shall take pleasure in sending to individuals a week's supply—without charge. At no cost to you and without any obligation, your prompt use of coupon below will bring to you Princess Pat new, natural tint.

PRINCESS PAT, LTD.,  
2701 So. Park Ave., Dept. 29, Chicago

ENTIRELY FREE, please forward me postpaid, a complimentary supply of the new Princess Pat Tint.

Name (Print).....

Street .....

City .....

# Princess Pat

The New, Natural Tint : Always Ask for It by Name

PRINCESS PAT, LTD., CHICAGO, U. S. A.

Princess Pat Tint Ice Astringent Creams Almond Base Powder Princess Pat Perfume





## A Mysterious Something

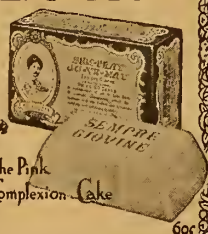
**KNOWN** only to the ladies of a certain noble family of Florentine days was a magic skin formula—its use rendering them pre-eminent in courtly circles because of their transcendent beauty of complexion. Mysterious and wonderful! What could it be? Science has disclosed "that mysterious something."

## SEM-PRAY JO-VE-NAY

*Sempre  
Giovine*

*Meaning  
"Always Young"*

*The Pink  
Complexion Cake*



Sem-pray Jo-ve-nay is a fragrant skin cleanser in cake form which, applied to the face at the end of the day, nourishes the skin, cleanses the pores thoroughly of dirt, banishes blemishes and all impurities—doing what soap and water alone cannot do because, being composed of oils which have a natural affinity to the skin, it dissolves the oily pore deposits and removes them without irritating the delicate epidermis.

Sem-pray Jo-ve-nay is to the skin what the sun is to the flowers, giving that delightful freshness of charming youth—leaving the skin with the smoothness of satin—without an appearance of oil or shine.

Send your name and address for a seven-day trial size cake free. It will show you why those who use this dainty refreshing complexion cake are indeed, "always young."

**The Sem-pray Jo-ve-nay Co.**  
Dept. 12-66 Grand Rapids, Mich.



*Exquisitely  
Perfumed*  
— 50c

*A Powder  
Foundation*  
— 50c

*Natural  
Health Tints*  
— 50c

## The Spoilers

(Continued from page 45)

now she watched the struggle between the mine owners and the Law. Wheaton, she heard, had been sent to San Francisco, had returned bringing an injunction to restrain McNamara and his crowd from further pilfering until an investigation could be made. The very air was electric with a sense of impending trouble. The crowds pushing the swinging doors of the dance halls and drinking places had become a mob, and their voice to one who could read it aright, was the voice of Death.

But McNamara, brave in the nearness of his troops, heard nothing but the clink of the gold pieces yet to be mined. He laughed in the face of Bill Wheaton when he brought the injunction. "I dont give a damn for your dirty little paper," he grunted, "get out and stay out! And tell your clients that if they start looking for trouble I'll see they find it!"

Wheaton moved toward the door, turned. "When the boys hear your message, all you'll need is a floral anchor and a pair of silver handles to make a nice funeral."

McNamara scowled at Helen as she came from behind her screen. "I didn't know you were there, but it's just as well you were a witness to his threats. Now I've got a good excuse to put the leaders of that gang of cutthroats and outlaws behind bars—" he snatched down the receiver of the telephone calling a number she knew as the sheriff's office.

The front entrance of the Northern Palace of Gaiety was locked and Helen's timid knock was lost in the tumult within. She leaned against it breathless from running—did saloons have back doors? She who had always stood aside from the ugliness of life felt herself being swept along by strange currents. Even as she tried the latch of the rear door, she found time for amazement at being in such a place, speaking to such a woman as this one who stood in the doorway staring at her suspiciously under mascara'd lashes.

"Is—Roy Glennister in there?" Helen stammered. "I have a message—I must see him—"

Cherry Malotte bit her rouged lips. She longed with the simple passionate yearning of a child of nature to do several things, to scratch the pretty pale cheeks before her, to pull the soft brown hair, but she restrained herself. "Sorry I cant invite you in" she lisped, "but the fact is I dont believe I've been introduced, and my mama always told me not to speak to strangers!" She began to pull the door to.

"You dont understand!" Helen cried desperately, "Please—the posse may be here any moment—"

The other's manner changed but still she held the door. "Whose side are you on?" Cherry demanded harshly, "why should I trust you? You're old Stillman's niece, and we're only the poor fools who've sweat and suffered and starved and froze and died to line the purses of your kind! Whose side are you on?"

The glances of the dance-hall girl and the girl who had been carefully chaperoned by Madame Grindy met, held. "On Roy's side—till hell freezes over!" Helen Chester said with a laugh that was almost a sob.

Cherry Malotte opened the door for her to enter.

"After us, are they?" the miners shouted clashing their glasses down. "Well let them come! They'll have to arrest all of Nome."

"When the law of the land cant protect us," Joe Dexty said tightening his car-

tridge belt, "reckon we'll have to make our own laws, not with lead pencils but using lead another way!"

"The Midas!" the shout rose setting the bottles tinkling on the bar. "We'll begin with the Midas! Come on boys—hooray!"

Roy Glennister faced them from the doorway, raising his voice to a stentorian yell, "Justice, but no murder, fellows! We've got no quarrel with the soldiers—dont shoot unless you have to, and then—dont shoot! Use your fists like men!"

The fight at the Midas Mine has become part of the annals of the North Country to be told again and again before camp fires, and over dance-hall bars until it became epic, heroic, and the two who were the central figures in it attained the stature of supermen. In the flare of lanterns—for the short day went while Roy Glennister fought the cause of the miners with McNamara and the soldiers and vigilantes stood by, the two men faced one another, endured punishment men were never meant to endure, with the sobbing gasp of their breathing and the dull impact of flesh against flesh the only sound to be heard.

It was a fight without ring or time-keeper, bloody, desperate, trying the souls of the fighters. McNamara's science enabled him to land terrifying blows that brought a groan from the lips of the on-lookers, but Glennister hardly seemed to feel them. Slowly, deliberately, relentlessly, he wore out the strength of his opponent "Like as if," they said afterward, "he was the hand of God smiting hip and thigh." At the end of an hour they were still fighting and Joe Dexty blocked the doorway to the office with his great arm when Bill Wheaton and the sheriff's officers would have entered.

"But we've got warrants for the arrest of Stillman and McNamara," the lawyer protested, "call Roy off, there's no need for him to take any more punishment!"

"Leave them be," the gaunt Westerner commanded grimly, "no sheriff is a-going to spoil Roy's fun! He's been praying for this chance on his knees for months. If McNamara kills him we'll give him the swellest funeral ever held in Nome, and if he kills McNamara we'll present him with a vote of thanks and a set of solid gold dinner plates for a wedding present!"

Two women saw the end of the fight. And when Roy Glennister, one arm hanging limp and useless at his side, eyes swollen to slits, broke McNamara's hold with a hammer lock and brought him to his knees screaming with the pain of his splintered wrist, it was Cherry Malotte who pushed Helen toward the battered wreck that was the victor with the words, "Go to your man! And be thankful that he is a regular he man!"

Before them all the daughter of the cities who had thought herself "different" from other women went proudly to her man, while all the miners cheered.

Cherry Malotte, finding need for someone to cry on, laid her head on an outing flannel shoulder near by and sobbed in sentimental sympathy until she remembered with a start of horror that she had forgotten her powder puff. The arm about her tightened.

"Dont hurry," said the voice of the Bronco Kid above her, "take your time. It's kind of—kind of homelike having a woman cry on you."

The voice was queerly wistful, and with a sudden thrill Cherry Malotte thought of her dream, a house to sweep, a man's socks to mend. Happily she snuggled her bleached head closer. Dreams do come true sometimes after all.



# The Real Eric von Stroheim

(Continued from page 37)

at a certain angle. Oh, a lot of things were "said" which make no difference now. The question is, will von Stroheim turn to other forms of production.

Will Niagara change its course? Will water run up hill? As a matter of fact, it is very doubtful whether the public would want to see the redoubtable Eric direct "Little Lord Fauntleroy" or one of the Elsie books. The percentage of people in the world who do *not* want a little caviar with their daily diet is small.

Take the story of "McTeague." It is a tale of primitive human passions—with quite a bit of the animal mixed in. As it was written by Frank Norris, with its San Francisco locale, it was strong meat for weak digestions. But Norris did not write for weaklings. If you have ever read "Vandover and the Brute," you know that. Eric von Stroheim does not direct nor act for milk-like constitutions. The combination should be wonderful, and I don't think that the ghost of Mr. Norris, if it hovers over the screen when Von gets thru with the story, will turn any mental summersaults. I think it will be pleased.

This being von Stroheim's first attempt at a picture with a truly American atmosphere, it will be doubly interesting.

"I cannot beat around the bush when I make a picture," he told me, when I faced him with the remark that his pictures certainly were brutally frank. "Human nature is instinctively direct. False conventions only have made it go in circles to get to a given point." His tone is fascinatingly guttural, and he speaks quickly, with precision.

Nor does he beat around the bush when he talks. He flatters the interviewer by unleashing his mind and then leaving it to the writer to say what seems best.

Between the Scylla of the censors and the Charybdis of cash, this valiant director-actor has had what is known as a heck of a time. Every time he has made a picture the censors have sharpened their shears and laid for him, while the studio cashier has begun to count the money. But he has learned, I believe, to get by the censors and it looks as tho Mr. Goldwyn et al. are going to open wide the coffers.

Taken by and large and all in all, it looks as tho a new era is dawning in the von Stroheim horoscope.

"I have never been so happy as I am in my new relations," he told me, on the eve of leaving for San Francisco to shoot a majority of the action for "Greed." Just what effect this extreme complex of happiness will do for the sinister-appearing Von is problematical. There be some who hope he won't get so happy that he decides to revive a picturization of "Pollyanna." The two don't fit.

What the greater part of the world knows of von Stroheim is just what it has seen on the screen—a rather bullet-headed, swaggering, self-sufficient young devil who looks as tho he were about to make love to all the women in the cast. What his friends see in their beloved "Von" is an idealist who sticks to his ideals, let the chips fall where they may. An eternal youth who sees the romance of lilac time and yet knows that under the fairest streets runs a sewer. He can visualize the royalty of Rome in the dress circle of the Coliseum—but he also sees the gore of the arena. He is the most mild-mannered of hosts. I think that he will give us more of what he sees in the lilacs and less of the sewer, as time goes on. But isn't it a good thing to bring stagnant depths to the surface, for air, once in a while?



## Prettier Teeth

If you fight the film

While you leave teeth coated with a dingy film, their luster cannot show.

Look about you. Note how many teeth now glisten. And mark what they add to good looks.

The reason lies largely in a new method of teeth cleaning. Millions now use it daily. Accept this ten-day test we offer, and learn what it does for you.

### Why teeth lose beauty

A viscous film clings to the teeth, enters crevices and stays. The tooth brush alone does not end it. No ordinary tooth paste effectively combats it.

So much film remains. Food stains, etc., discolor it, then it forms dingy coats. Tartar is based on film. Those cloudy coats hide the teeth's luster.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. That's why so few escaped tooth troubles.

Germs breed by millions in film. They, with tartar, are the chief cause of pyorrhea. And that became alarmingly common.

### Better methods now

Dental science studied long to correct this situation. It found two film

combatants. One of them acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods by many careful tests. Then a new-type tooth paste was created, based on modern research. In that were embodied these two film combatants for daily application.

That tooth paste is called Pepsodent. Leading dentists the world over now advise it. Careful people of some 50 nations are employing it today.

### Multiplies two agents

Pepsodent does two other things which research proved essential. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise ferment and form acids.

Thus every use gives manifold power to these great natural tooth-protecting agents.

### This test amazes

This 10-day test of Pepsodent amazes and delights. The results are quick and conspicuous.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Watch the other good effects.

In one week you will realize what this new method means. You will see results which old ways never bring. Cut out the coupon now.

### Avoid Harmful Grit

Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

**Pepsodent**  
PAT. OFF.  
REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

10-Day Tube Free <sup>1197</sup>

THE PEPSODENT COMPANY,  
Dept. 201, 1104 S. Wabash Ave., Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family.





Star, Marshall Neilan  
Productions

**Wesley Barry**  
does not dare to use it

Naturally he likes freckles no better than anyone else. But he is afraid to use Stillman's Freckle Cream for fear the public won't know him without them.

## Stillman's Freckle Cream

This famous cream causes freckles to fade gently away while you sleep, giving you a clear white complexion. Used the world over for 33 years. Cannot grow hair. Obtainable in 50c and \$1 sizes at drug stores. Look for the purple and gold package.

Write for free booklet

If you value your complexion and hair, write for a copy of "Beauty Parlor Secrets." Gives the information that will enable you to enjoy at home at little cost the expensive treatments of beauty parlors. The Stillman Company, 33 Rosemary Lane, Aurora, Ill.



Write  
for  
free  
Booklet

## BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Easy method. Write for terms and List of successful students. ASSOCIATED ART STUDIOS, 28-A Flatiron Building, New York

# Magnolia Balm



**LIQUID**  
Face and Toilet  
**POWDER**

Brings instant, natural beauty to face, neck, arms, hands. Simply wonderful! Removes eruptions, freckles, sunburn, tan. Entrancing, lasting fragrance. Try it. 4 colors: Brunette, White, Flesh-Pink, Rose-Red. Sold by all dealers, or direct from us, 75c postpaid.

### TRIAL OFFER

Send us 3c in stamps for a Trial Bottle of this marvelous beautifying balm. 2 bottles for 5c. Be sure to state color or colors wanted.

LYON MFG. CO.  
34 So. Fifth St., Brooklyn, N.Y.

## Art . . . And Right Hooks

(Continued from page 22)

supposed to let George O'Hara knock him out.

"Him knock me out," he gasped. They told him it was just for art's sake. "But it isn't natural," he said. "How could he knock me out."

George ended the argument by putting on the gloves. The referee called "time." Very shortly thereafter, Leach found that there wasn't anything so improbable about being knocked out by George.

The most interesting incident of the series however was the coming together of two famous old battlers—Ad Wolgast and Joe Rivers.

For those whose prize-fight education has been neglected, let it be explained that one of the most famous prize-fights in the history of the ring was the meeting of Wolgast and Rivers.

Wolgast was a brave little Dutchman—so brave that he once fought thru a desperate fight with his arm broken, a splinter of broken bone sticking out thru the flesh, sticking out so that it jabbed into his leg. They tied the broken bone to his side and Ad fought on. At the end of every round he became unconscious from the pain. His seconds let him stay unconscious until the bell rang for the next round: a whiff of ammonia; then Ad charged back into the fight. He kept on until he knocked out the other man and won the fight.

Joe Rivers, on the other hand, is a Mexican; his real name is Lito Ybarra. He is graceful—like a panther. His long silky muscles rippled under a satin skin.

These two fought: it was like the meeting of a bulldog and a wildcat.

The battle had the most sensational ending of any fight in ring history. Rivers started a blow for the pit of Wolgast's stomach—the solar plexus. At exactly the same instant, Wolgast started a blow for the solar plexus of Señor Rivers. Both landed. They both went to the floor—knocked out.

One, two, three, four, the referee counted. Neither stirred. Five, six, seven, eight, nine. . . .

The blood of the old warriors of the German Black Forest stirred in Wolgast's fighting veins. The Valkyries called to him from Valhalla. Clutching the trousers' leg of the referee, he crawled weakly to his feet. And was declared winner of the fight.

When O'Hara summoned Joe Rivers from his retirement to stage a replica of the fight, he told him he would himself represent Wolgast; but he didn't mention that the real Wolgast was coming back to act as referee of the old battle fought again.

When they unexpectedly faced each

other, it was like two wild animals glaring and ready to spring.

"Give me your hand," said O'Hara to Rivers. The Mexican boy mechanically put out his mighty fist.

"And yours, Ad." The hand of the former lightweight champion went out.

"And now shake."

And that ended a picturesque feud of many years standing.

Rivers will be the star of many future motion-picture bouts. He can "pull his punches."

And this too requires explanation. There are many animals and a few unusual men who have a perfect instinctive knowledge of time and distance. Of such are all famous athletes.

Years ago there used to be a monkey in Chutes Park, San Francisco, at whom the public threw baseballs. A large reward was offered for anyone who could hit the monkey. No one ever got the reward. Yet the monkey did not dodge as we dodge. Just before the baseball arrived, he slowly and deliberately turned his head just a little and the baseball whizzed by.

This Mexican boy Rivers—or Ybarra—has this same astonishing knowledge of time and distance. Consequently he can start a terrific blow and stop it just one sixteenth of an inch of the target. Therefore he looks as tho he were landing sledge-hammer blows upon Mr. O'Hara's young face; but as a matter of fact none of them land. It goes without saying that he has a new-found but permanent popularity in the O'Hara studio. He has found a life job in the movies.

For other reasons, these O'Hara pictures are unique and interesting. They are all so young and charming.

Years ago—altho not so many years ago—Mr. O'Hara was an office boy in a Los Angeles newspaper, chasing copy and answering phone calls. At the time there was another office boy who drew funny cartoons of the staff.

This other boy was Malcolm St Clair. He is the director of the O'Hara pictures.

The comedian of the company is Albert Cooke. He is the scion of a rich and distinguished old Spanish family—an aristocrat of the proud old days of the Dons. But Albert just hadda act; that was all there was to it. And there he is acting.

When this fight series is thru, O'Hara is going to put on other pictures of another variety. His future looks rosy. He is young and intelligent and wholesome and clean.

The lounge-lizard type is fading from the screen. The O'Hara type is coming in. The man's man seems to be due.





## Human Hearts

(Continued from page 29)

injured because of his expected appearance. She had been standing at the entrance of one of the big department stores waiting for her mother when the explosion occurred, and she was badly burned and injured.

Anticipating his arrival she had coaxed her mother into buying her a blue ribbon for her blonde hair and a little lace collar to freshen her dress. These were the things they had planned to buy . . . that she might look pretty when he held his reception on the stage after the performance. Lew was her hero, and she adored him.

She had been taken to the City Hospital and that day her condition had been reported as very serious. All of this proved too much for Lew. He rushed to a confectioner's and came out with a veritable trunk of sweets . . . to a florist where he purchased dozens of roses . . . to his hotel where he autographed scores of photographs each with a different but personal inscription. Then he taxied, post-haste, to the hospital where his little friend lay swathed in bandages and strapped in mid-air.

That day and every day to come while Lew Cody remained in that town there were happy interludes when the pain was lessened because of the fragrant flowers, delicious candies and the lovely pictures her friend, Lew Cody, brought her. He would sit near her, stroking her eager hand, and tell her all sorts of fascinating stories about all the other movie stars he knew both in New York and in California.

And so we might go on indefinitely, telling other similar stories. . . . Of how Mabel Normand remembered to send a magazine writer who had interviewed her the books she learned he wanted, taking time to mark the passages she thought would interest him. Of how Mary Pickford took as her guest to the premiere of "Douglas Fairbanks in Robin Hood" a little old lady she spied in the seething crowd waiting their arrival at the theater's entrance. Of how Rodolph Valentino put two young Italians, who came to California hoping for a screen career, thru a night school where they learned the trades to which they were best adapted, thus saving them the humiliation of failure in a profession for which they were not remotely fitted. Of these and other stories like them if the space permitted. . . .

Of human hearts, sensing the overwhelming loneliness of the World, and stopping along their crowded and glittering ways with outstretched, friendly hands . . . balm in their gifts and in the giving. . . .

For the greatest of these is Charity.



## A new use for an old friend

Many users of Listerine have never discovered the unusual properties as a perspiration deodorant, peculiar to this well-known antiseptic.

Many times you don't have access to—or time for—a tub or shower. Yet so often your fastidious inclinations will not permit you to be comfortable in going out without considering these things. Right there Listerine steps in as a friend in need. You simply apply this dependable antiseptic with a towel or wash cloth. Note how delightful and exhilarating the effect really is.

It is an interesting thing that this scientific preparation that has been used for so many years as a surgical dressing should possess these remarkable properties as a deodorant.

Moreover it is absolutely safe. It will not irritate the most sensitive skin nor injure the most fragile fabric. You will be delighted with this new use.—  
*Lambert Pharmacal Company, St. Louis, U. S. A.*

LISTERINE



—the safe  
antiseptic



# Reduced 53 lbs in Nine Weeks!

**Mrs. Bayliss  
Went From 191  
Lbs. to 138 With-  
out Hardship**

"I never dreamed you could do it, Mr. Wallace," wrote this well known young matron of Philadelphia's social elect. Her letter is dated in February, and refers to reducing records purchased late in November. A reduction of more than fifty pounds in a few weeks! But read her own story:

"Here I am, back to 138 lbs. after my *avouirdupois* had hovered around the impossible two hundred mark! Your perfectly wonderful music movements—nothing else—did it. You have reduced my weight from 191 to 138, and lightened my heart as no one can know who has not had activities and enjoyments curtailed for years—and suddenly restored."

"Thanks to Wallace, I can now wear the styles I want to. Because I once laughed at the idea of 'getting thin to music' I offer in humble apology, this letter, my photograph and permission to publish them should you desire."

Very sincerely yours,  
Jessica Penrose Bayliss,  
Bryn Mawr, Penna.



Living proof that one may remove all superfluous flesh without a gaunt look or sign of flabbiness

## Why Don't You Reduce? It CAN Be Done!

It's so easy to make your figure what it should be, and keep it that way—if you let Wallace show you how. Scores have done what Mrs. Bayliss did, some took off 60, 70, even 80 lbs! If only twelve or fifteen pounds too heavy, there is less excuse for not looking and feeling your best.

Wallace reducing records reduce *naturally*. No fast, fatiguing methods to leave you with that "reduced" look. It's simple, enjoyable, and quick to show results. This is what you can accomplish:

### Here Is What You Can Weigh

Height in Inches	Age 20 to 29 yrs Lbs.	Age 30 to 39 yrs Lbs.	Age 40 to 49 yrs Lbs.	Age 50 and Over Lbs.
60	111	116	122	125
61	113	118	124	127
62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	135	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	151	156	163

## FREE First Reducing Lesson Record and All!

Actual proof costs nothing. Believe only the scales. Just five days will show you how real are the results. You'll enjoy this test, feel better, look better, and lose weight. Unless you do, go no further, nor pay Wallace a penny. Can any woman suffering from overweight decline such an invitation? Use this coupon:

WALLACE, 630 So. Wabash Ave., Chicago

Please send me FREE, and POSTPAID for 5 days' free trial the original Wallace Reducing Record for my first reducing lesson. If I am not perfectly satisfied with the results, I will return your record and will neither owe you one cent nor be obligated in any way. (187)

Name.....

Address.....

## That's Out

(Continued from page 49)

### WHY NOT?

Now that Mae Marsh has gone back with Griffith and found herself again, and Pola Negri is returning to Lubitsch's direction, with the same favorable results we hope, wouldn't it be great if some of the other stars would follow suit? For instance, if Dorothy Dalton should return to the Ince banner, Mary Pickford to the supervision of the Neilan megaphone, and May McAvoy to Director Robertson?

### JUDGING AMERICA BY ITS MOVIES

All Westerners are big-hearted and all New Yorkers cads.

The favorite pastime of society is giving midnight bathing parties.

Trains are invariably on time.

To get a telephone number all you have to do is ask for it.

Wealthy young bucks are always in love with poor damsels and vice versa.

### AUTHORS CAN NOW AVENGE THEMSELVES

The latest wrinkle for authors who have unsatisfactory dealings with film companies is to write a series of fiction stories dealing with movie life, basing them upon their own experiences and using real characters with thinly disguised names. By this method the author has a chance to get back at those at whom he has real or fancied grievances. A series of these stories which is now running in one of the foremost national weeklies is being read with great interest by the film colony in Hollywood, which is having a great laugh at the expense of those personages represented in the stories. The average reader will never know the full significance of these yarns.

### THEY'RE GETTING RICH IN HOLLYWOOD

It doesn't take a good actor or director to get rich out in Hollywood any more. Real estate is booming so fast in the famous California production center that many almost insignificant players who had the foresight to invest in Hollywood realty a few years ago are now rolling around in Pierce Arrows and Locomobiles. A lot of actors and actresses who used to worry as to where they were going to work for the next week are now in the position where they don't care whether they work or not. Many of the bigger stars are also going in for real estate, with Ruth Roland and Harold Lloyd leading. If Hollywood and Ruth keep at the same pace they have been going, Ruth should soon be the Hetty Green of the silent drama.

### WHAT'S THE MATTER WITH LOIS?

There must be something wrong with the motion-picture business or else a director like Lois Weber would be turning out some celluloid drama worth seeing. If Lois is not capable of making worth-while films, then I don't know who is. I would give her a position among the best six directors in the game and yet we find her wasting her directorial sweetness on the desert air. Is it that the producers will not let her hold a megaphone for them or because she will not make the kind of pic-

ture that they want? If I were running the Goldwyn, Famous Players-Lasky or First National outfits, I would throw out a few of the overrated directorial dubs that fill the ranks and put a scenario supervisor like Lois Weber in their place.

### STARS THAT WILL SHINE

Mary Philbin. Her playing in "Merry Go Round" shows her to be an actress of rare spirituality and great possibilities.

Priscilla Bonner. Girl with a unique combination of brains, beauty and ability. First-named quality not so much in demand by film producers, may hurt her chances if she shows it too much.

### IF ONLY DIRECTORS MANAGED CAFES

Every time we have ever witnessed the filming of café scenes in a studio we have found the director bellowing at the extras for "more life and action." Directors seem to be under the impression that every night at the Montmartre or Delmonico's is like a wild New Year's Eve celebration. We sometimes go to the cafés after a show in the evening hoping to find them like they are on the screen but a series of couples chatting quietly and conservatively over the teacups.

### VAMP STYLES ARE CHANGING

Are vampire styles changing again? It begins to look as tho we were going to revert to the dark, heavy and voluptuous type of days gone by. For a time the little flapper siren reigned our silent drama but the new vogue of Nita Naldi and Barbara La Marr, to say nothing of Pola Negri and the return of Theda Bara, looks like an ill omen.

### FIVE WAYS TO BREAK IN

Look good in a bathing suit.  
Win a world's championship.  
Get a job in the Follies.  
Win a Beauty Contest.  
Organize Your Own Company.  
But under no circumstances try to act your way in.

### SEA OFFERS PRODUCERS BOUNDLESS OPPORTUNITIES

With all the great possibilities that the sea offers to producers and directors, it is strange that in all these years there has never been one great screen classic of the billowy deep, with the exception of "Down to the Sea in Ships." The latter is a splendid contribution to the Silversheet but somewhat along educational lines. Its greatness lies in its truthful depiction of the men and the industry around which the industry is laid. It has been the lack of this realism that has marred our other sea films. There has been too much straining for over-melodramatic deep-sea yarns such as "Hurricane's Gal." Give us a combination of a story of the briny with romance and adventure done in authentic fashion, with captain and crew accurately portrayed, and a film such as is seen only once in a blue moon should result.





Elizabeth Thacher

A Housewife—  
who found that *she* could do it

# We Pay \$1000 and Royalties

to men and women anywhere, of any age, who can  
learn to write photoplays. A novel, free test, made  
at home, will tell you if YOU can learn as  
Mrs. Thacher did.

**U**NDER the new Palmer Photo-  
play Production Plan we pay  
royalties for five years on the profits of  
pictures, with an advance payment of  
\$1000 cash, for stories we select for  
Palmerplays.

This permits new, Palmer trained  
writers and photoplaywrights, for the  
first time, to share in the success of  
the screen stories of their own creation.

At the same time, we continue to be  
the largest single agency for the sale  
of scenarios to the great producing  
organizations of the country. They  
gladly pay \$2000 and rarely offer less  
than \$500 for acceptable screen stories.

Yet the demands are far from ad-  
equately filled. These fortunes are actu-  
ally going begging because many men and  
women, endowed with story-telling abil-  
ity, have not discovered it. So we are  
searching the land for this hidden talent  
which we train for success in this rich  
field of endeavor.

## We Will Test YOU without cost or obligation

**T**HIS search is being tremendously suc-  
cessful because of a novel Creative  
Test we have developed.

You may test yourself under this plan  
without cost or obligation. Send the cou-  
pon below. Your answers to the questions  
will indicate whether or not you possess  
the creative imagination which opens this  
rich field to you.

### Advisory Council

Frederick Palmer, Author and Educator  
Thos. H. Ince, Producer  
Allen Holubar, Producer and Director  
E. J. Banks, M.A., Director, Sacred Films, Inc.  
Rob Wagner, Scenarist and Producer  
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James R. Quirk, Editor, Photoplay Magazine  
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Ethel Styles Middleton  
of Pittsburgh, wrote  
"Judgment of the  
Storm," a Palmer-  
play, on which she  
receives royalties on  
the profits for five  
years, having already  
received an advance  
payment of \$1000.



"Judgment of the Storm," the first Pal-  
merplay, will be released in August. Written  
directly for the screen, it presents a visual  
lesson in the new technique as taught in  
our educational department. Thousands are  
waiting to see this extraordinary photoplay.  
Watch for it!

We hold your answers confidential, of  
course. If they indicate that you are en-  
dowed with this ability, you will receive  
additional information relative to the  
Palmer Course and Service, which will  
fit you for this work. If you are not so  
endowed we will tell you frankly and  
courteously.

### The Experience of Elizabeth Thacher

**N**OT long ago, Elizabeth Thacher, a  
busy Montana housewife, little  
dreamed that she was different from thou-  
sands of other housewives.

Yet she took Palmer training and wrote  
a successful photoplay and Thomas H.  
Ince was glad to buy it at a handsome  
figure—the first she ever tried to write.

Never before had she even written for  
publication. And, in fact, had no desire  
to write, until one day she saw an adver-

tisement like this one which told of the  
opportunities for new and unknown writ-  
ers of ability and training to earn rich  
rewards.

When shortly after her enrollment she  
sold her first story to Thomas H. Ince,  
she wrote: "I feel that such success as I  
have had is directly due to the Palmer  
Course and your constructive help."

### Know About Yourself

**M**ANY men and women, like Elizabeth  
Thacher, have the ability to win suc-  
cess in this field. We are preparing qual-  
ified men and women, not alone for sce-  
nario writing, but also for positions of all  
kinds in the producing companies.

And many others, with no desire to be-  
come professional screen writers, are  
developing under our training their power  
of Creative Imagination, for they realize  
how much more success, in any field of  
endeavor, comes to those who possess this  
power, properly developed.

You may know whether or not you are  
endowed with Creative Imagination, if  
you will just ask for the Palmer Creative  
Test. There's no cost—no obligation. It  
may discover in you this gift that you  
will want to develop.

Perhaps your life holds stories which  
the world is seeking and for which the  
world will pay you well.

Mail the coupon. Test yourself. Know  
if you are wasting these hidden talents.  
(Tests returned by persons under legal  
age will not be considered.)

**Palmer Photoplay Corporation,**  
Department of Education, Sec. 909  
Palmer Building, Hollywood, Calif.

Please send me by return mail your Creative  
Test which I am to fill out and mail back to  
you for analysis. It is understood that this cou-  
pon entitles me to an intimate personal report  
on my ability by your Examining Board, with-  
out the slightest obligation or cost on my part.  
Also send me, free, Carrol B. Dotson's booklet,  
"How a \$10,000 Imagination Was Discovered."

NAME.....

STREET.....

CITY.....STATE.....

All correspondence strictly confidential.





## Magic—Mirth—Mystery—Magnificence

A WAY—away from the work-a-day world, the madding throngs, the blazing heat, the cares, the hum-drum life. Away on the magic carpet to the enchanted days, the mystic nights of Araby, where the genial Genie, the slave of the ring, at your slightest beck weaves castles of splendor with marbled rooms, studded with gems and laden with silks; conjures sumptuous banquets, beautiful women, singly and in Harem's full—clad in diaphanous robes, tripping the light fantastic to witching music; dipping in frosted baths, with smiles alluring—bewitching, enticing, beckoning for you, for a night, to come and play.

The story of a modern man who slipped back 6,000 years to Harem land. A new novelty by the man who made "The Isle of Lost Ships."

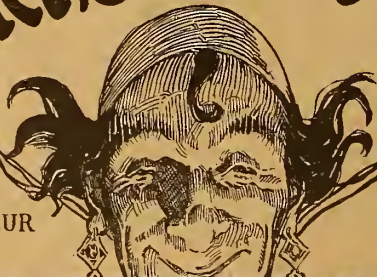
*Depend on First National  
for Entertaining Pictures!*

M.C. Levee presents

A Maurice Tourneur production

# "THE BRASS BOTTLE"

by  
F. Anstey  
Personally  
Directed by  
MAURICE TOURNEUR



## When Advice Goes Begging

(Continued from page 47)

twinkle inscrutably and enigmatically. When you are thru, he thanks you and says he would like to have you come and talk about it sometime, and when you come back to see him, you never can find him. And that's that.

If you ever slip one of these candid messages to June Mathis, "the woman with the biggest job in the world," she listens more or less—until you are more or less thru. Then she tells you that it reminds her of an incident that happened when she was an actress.

Mack Sennett just listens to you with a sort of suspicion—a patient suspicion. When you have it out of your system, he bites off the end of a cigar and never says Aye, Yes or No.

Thomas H. Ince jumps right up from his chair and says in a burst of enthusiasm, "By George, I believe you are right, I am absolutely sure you are right. Would you mind writing me a note about it and I will show it to the director."

You sit down and write him a couple of tons of glowing thoughts about it. The next time you see him he tells you that you certainly had a wonderful idea—only they decided in the meantime to cut out that part of the picture. And that's that.

Actors are also fond of asking advice.

Dorothy Gish has a confidential way of clinging to your words that enlarges the size of your ego—until you find out that she forgot all about it before she got home.

Lillian Gish listens to you with an odd abashed—self-deprecation. Then she does as she thinks best about it. Which usually isn't your way.

Betty Compson always looks at you like a startled fawn. Thanks you for your criticism in a shocked voice—and avoids you the next time you meet.

Norma Talmadge is polite but non-attentive.

Charles Chaplin looks around at the scenery with an air of saying "Oh well, I don't suppose he will be talking long—and anyhow, we all have our crosses to bear."

Barbara La Marr looks at you with an air of gentle forgiveness—a sort of "Father forgive them. They know not what they do."

Dick Barthelmess is not resentful—but he is argumentative. Being a very determined as well as clever young man, he promptly shows you that you mean exactly opposite from what you are trying to say.

There is one actor who looks at you with gratitude; sees the point at once; adopts your suggestion with gratitude and goes forth to sin no more.

Oh, there is, is there?  
Well just try to find him and send me his name and address.

You can be quickly cured, if you  
**STAMMER**

Send 10 cents for 288-page book on Stammering and Stuttering, "Its Cause and Cure." It tells how I cured myself after stammering 20 yrs. B. W. Bogue, 3077 Bogue Bldg., 1147 N. 11th St., Indianapolis.

WORLD'S BEST ARMS!



Luger Pistols, barrels 4, 6, 8, 12 and 16 inches; Mauser Pistols, long barrels; holster stocks for both; Mauser Springfield

and Mannlicher Schoenauer sporting rifles. Catalog "D" ten cents. PACIFIC ARMS CORP., Liberty Bank Bldg., San Francisco, Cal.

## The Hand That Rocks The Cradle Can Also Swing The Brush WHITING-ADAMS BRUSHES

Insure even tempers on odd jobs.

Send for Illustrated Literature

JOHN L. WHITING-J. J. ADAMS CO., Boston, U.S.A.

Brush Manufacturers for Over 114 Years and the  
Largest in the World





## The New Motion Picture

(Continued from page 40)

the Phonofilm in its moment of ultimate test.

A caption announced on the screen that an artist would sing and enact "The Jewel Song" from "Faust." With all the dramatic effusions of operatic rendering of a vocal aria, we saw the piece done, but we also heard the woman sing it, exactly as tho she were standing and singing it there on the stage in our presence.

There are superficial critics who will hear and see the Phonofilm in its present state of development that may be unkind enough to point out some of its deficiencies and call them defects. For instance, there is the same "scratchiness" in the rendition that was audible in the early types of the phonograph. For a large auditorium, the voice of the singer was not sufficiently amplified. After once comprehending the flexibility of the Phonofilm, one might be inclined to suggest that amplifiers be distributed thruout the theater. But if amplifiers were placed in parts of the house other than near the screen whereon the action appeared, it is my conviction that the verisimilitude, or realistic impression, would be lost or at least partially destroyed. However, the scratchiness in the reproduction is a mere detail that continued experiment will eradicate as it has been eliminated in the case of the more common phonograph.

But the wonderful part of the Phonofilm lies in the fact that there is no phonograph as we understand it—an instrument containing a motor that turns a table on which is a "record" over which a needle passes and reproduces the original sounds that lie encrusted there—the Phonofilm is in no sense such an instrument. The sound waves have been encrusted in this instance on the film itself—they have been *photographed*! The operator, or his motor, operates the Phonofilm and controls the sound that issues from it. The film is the "record."

But let us look for a moment on the problems as Dr. DeForest himself saw them and felt that success lay only in overcoming them all.

"First, nothing but a standard cinematograph film could be employed.

"Second, the speed must be that of the standard motion picture film.

"Third, the recording and reproducing devices must be absolutely inertialless, except the diaphragm for receiving and the diaphragm for reducing the sound.

"Fourth, the receiving device must be sufficiently sensitive to permit its being successfully concealed at a reasonable distance from the 'speaker' or source of music to be photographed.

"Fifth, the reproduction must be as good, or better, than the existing phonograph and loud enough to fill any theater where the talking pictures should be exhibited.

"Sixth, the photographic sound record must be so narrow as not materially to cut down the size of the normal picture projected on the screen.

"Seventh, the photographic record therefore, must be one in which the *width* or *amplitude* on the film was constant thruout and the sound variations must therefore be photographed as variations in density in the photographic image. In other words, the light record should be in the form of exceedingly fine lines or parallel bands, all of the same length, and lying always transverse to the direction of the motion of the film."

Dr. DeForest says that his attention was first focussed on the field of talking-moving pictures in 1918. What he really

## For Summer Days - and Every Day

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sought at that time was a desire personally to develop a new and useful application of the audion amplifier. Another consideration that he had in mind, was his desire to invent a phonographic device which should be free of the inherent shortcomings of the disc machine; notably, the short length of the record and the necessity for frequent changing of the needles. Dr. DeForest believed that by means of a pencil of light—instead of a steel needle—it might be possible completely to escape from the surface scratching which has always been inseparable from the existing types of phonograph.

Early in 1919 the inventor filed patent applications on the methods which he believed would accomplish his ends. At that time he calculated that the work involved would not require more than two years. But the work was frequently interrupted and was of a most exacting and discouraging nature, hundreds of experiments made and thousands of feet of film photographed and discarded. And so four years actually elapsed before the Phonofilm emerged and received its first public trial and exhibition.

The recording of the sound upon the film is an intensely interesting process. An especially designed gas-filled lamp, called the Photion light, is inserted in the moving picture camera. The light from this Photion tube passes thru a narrow slit and falls directly on one margin of the film 3/32 of an inch in width. The intensity of the light depends on the intensity of the electric current passing thru it. Therefore, if a powerful telephonic current is passed thru the Photion, the light emitted varies exactly in accordance with the strength of the telephonic current at any instant. This light fluctuates therefore in brightness hundreds of thousands of times a second in perfect rhythm with the telephonic current pulses.

Thus we see that one of the basic principles of the Phonofilm is a telephonic transmitter, but unlike the ordinary telephonic microphone, Dr. DeForest's transmitter picks up the sound waves at distances of five to fifteen feet from the source of the sound. But without the audion amplifier, the entire apparatus would become impractical because of the weakness of the sound currents.

The recording process then consists of three transformations: First, sound waves are transformed into electric telephonic currents; secondly, these currents are amplified into light waves; thirdly, these light waves are registered thru a narrow slit upon the photographic film.

But at this stage, the inventor has scarcely passed more than half way around his bewildering and weary course. He must now set forth to reproduce the original sounds which he has so successfully canned.

The film is developed in the usual manner, save that a special developer is used to bring out the details of the sound record, and positive prints are made thru a special printer to give the essential light values for both picture and sound record.

In the projection of the resultant film thru the ordinary standard projection machine, a small attachment is added which in no wise interferes with its ordinary use. This device is the invention of Mr. T. W. Case. It consists of a small incandescent lamp and a highly sensitive photo-electric cell. The film as it passes thru the projector travels between the lamp and the photo-electric cell. The light from the lamp is concentrated upon a tiny slit like that described in the phonograph motion picture camera, it passes thru the sound record which has been photographed on the film and on into the chamber containing the photo-electric cell. Connected to this photo-electric cell is a small battery for supplying current, which is made exactly to reproduce the original telephonic current from the transmitter when the sound picture was originally recorded!

Just like that! Presto!

Dr. DeForest is acutely aware of the possibilities and the improbabilities that must suggest themselves to some of the thinking people who see the Phonofilm or read this article. In how far can it supersede the present—and in many ways self-sufficient motion picture? We must realize on a moment's thought that our present motion picture is a fragmentary or synthetic structure. It is continually skipping from one scene to another—its dramatic power lies in that very fact. It is true we have spoken captions appearing in print on the screen, but even these are fragmentary. We record some climactic sentence, but the technique of the motion picture, as we have come to know it, and as it has become an established art-expression, has no place for sustained dialog, akin to that of the Spoken Drama of the Stage. Our whole photo-dramatic structure falls the moment we attempt such a thing. It is true, however, that there are scenes in which simultaneous dialog and action would be a decided advantage, but only semi-occasionally, for we have learned a silent pictorial way to build up character and situation without it.

But, just as the invention and invasion of the motion picture created an opportunity for a new art with its own distinct requirements and technique, so is it even more feasible that another form of phonograph-photo-dramatic art may rise that will hover somewhere between the stage and the screen. It would not be out of the question to reproduce stage drama on the screen identically as it is produced on the stage. Herein we might have seen and heard our idol Caruso sing in his inimitable voice—and manner!





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ten days; go to your jeweler's and compare the necklace with those in his showcase. If you can duplicate your strand for less than \$15 send it back and get your money.

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Orders will be filled strictly in sequence as received. We want this sale to add thousands of names to our mailing list, therefore no more than three necklaces will be sold to any one buyer. We reserve the right to return your order if supply is exhausted when same is received.

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### *The Genius Of Gesture*

An interview with Joseph Schildkraut, the Viennese actor whose success on the American stage has been phenomenal.

### *Stills From "Greed"*

Eric von Stroheim's latest production is the picture, "Greed," based on Frank Norris' novel "McTeague."

### *Leisure Hours Of Movie Stars*

There is a bewildering pictorial display of stars in bathing suits, on yachts and motor-boats.

SEPTEMBER **CLASSIC** SEPTEMBER  
That "Different" Screen Magazine

## Across the Silversheet

(Continued from page 53)

the character of Gopher Prairie that the scenarist and director have omitted. And they are not the mental episodes comparatively negative on the screen but dramatic ones which definitely belong to the photographed story.

Also we quarrel with the general conception of the inhabitants of Gopher Prairie. There is a marked tendency to make them the types you find cast in stories of small towns for comedy relief. It doesn't seem to us that they should be just that.

And there is an episode in "Main Street," speaking of comedy relief, which is in our estimation infinitely more objectionable than the majority of the scenes which have been tabooed by the censors. If anything in the world is immoral, vulgarity is and we must confess that we have little or no time for the censor who miserly measures the feet of film photographing a kiss and yet stupidly permits this sort of thing to go by.

The cast of "Main Street" is interesting. Monte Blue as the hero made Doc Kennicott, trying to understand and keep apace with his wife and her newfangled ideas, a real human being. He emphasizes all of those things which we find in men under a variety of circumstances.

Louise Fazenda is Bea, the servant-girl, but she is permitted none of the opportunities Sinclair Lewis would have had her have. However, broad comedy falls to her and as usual, she makes it serve her well.

We give our attention to "Main Street" exclusively this month because it is the one outstanding release and because we believe something definite should be done about the distortion of stories before they reach the screen.

If you have read "Main Street," you'll leave the theater with an overwhelming sense of disappointment and defeat, and if you are one of those seven or eight in the country who haven't read the Lewis novel you'll undoubtedly be puzzled as to what it is all about. For the screen's "Main Street," poor thing, lacks entirely the motivating thought and essence of the novel.

## The Stars and Their Planets

(Continued from page 72)

also occurs on September 22nd, is largely governed by his rising sign, and naturally differs from Mr. von Stroheim to a great degree.

Being temperamental in a different sense, he would experience difficulty in adapting himself to new surroundings unless harmony prevailed, and while possessing a certain tolerance for the views of others, a desire for personal freedom and a sense of self-preservation are, with him, prominent traits.

Without being intellectual, this man has concentration, is an omnivorous reader and would find little difficulty in mastering languages, also he is able to reproduce in original form, any wisdom gleaned from outside sources.

September 3rd is the natal day of Mr. Pat O'Malley and the Planets have bestowed upon this son of Virgo a pleasing personality and an elastic nature which enables him to recover quickly from reverses, either in fortune or ill-health, for, while inclined to worry about trivial matters, he would be incapable of ever really grieving over anything.

Perhaps, his finest qualities are a belief



in the goodness of others and a natural cleanliness of mind, and altho there is a propensity here for listening to gossip, he would always reserve judgment and believe the best.

All of these men possess great self-endurance, are difficult to defeat in argument and remain undaunted by failure, but when they are displeased, they would either lapse into moody silence or resort to sarcastic remarks.

Many Virgo men are characterized by lack of decision, also they procrastinate about reaching a conclusion, to such a degree, that they usually fail to attain the things for which they strive, in fact, they lack real ambition and have only lukewarm enthusiasm, but being absolutely self-satisfied, they seldom worry over the success that they have missed.

Miss Dorothy Dalton, born September 23rd, would be tolerant of others and demand respect above all else. Altho practical, she admires social prominence and would strive to have the value of her own position realized, besides, she manifests a real interest in her friends, but if unappreciated or accused of inquisitiveness, she might demonstrate coldness and sarcasm, altho never becoming lastingly vindictive.

The birthday of Miss May McAvoy occurs upon September 8th and her horoscope indicates a peculiar sensitiveness, coupled with a conservativeness which might retard her progress, also it shows precision and a methodical nature but this does not necessarily imply neatness in regard to personal belongings.

Accurate in speech, she could instantly detect mistakes in the vocabulary of others and would perhaps attach too much importance to social errors, nevertheless, while undemonstrative, she is extremely kind-hearted, and due to the unfortunate position of certain Planets, she is bound to go thru life misunderstood, especially by the opposite sex.

These ladies, being fundamentally precise, could become expert accountants or proofreaders and are talented in many ways, but unfortunately, the Virgo women are intensely inquisitive and meddlesome, for, without realizing the harm accomplished, they interfere with everyone's affairs and delight in spreading confidential information, yet unlike women of Aries, Cancer, Leo and Aquarius—Pisces—Cusp (February 19th to February 25th) they fail, to grasp the fact that this is malicious. Another peculiar feature about them is that they are never content with a purchase at first, but must possess an article for sometime, to like it.

In writing fan-letters to Stars of this Planet, I would advise a discreet mention of the writer's social position, and any criticism of their personality or work should be a practical one, as they admire good sense above everything else.

To love affairs, they find difficulty in placing their affections, as they do not rely upon their own intuition, and for no definable reason; they are rarely happy, being possibly, less popular with the opposite sex than those of any other House.

These people attract others of March, November, July, and May, and their faults are nagging, criticism of others, gossiping, untruthfulness, sarcasm and laziness.

Under Virgo, besides those especially mentioned, are James K. Hackett, born September 6th, Ben Turpin, born September 19th, Wm. Parker (writer), born September 17th, Vernon Steel, born September 18th, Geo. Fawcett, born August 25th, Ruth Roland, born August 26th, Doris Kenyon, born September 5th, Phyllis Rankin, born August 31st and Pauline Garon, born September 9th.



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This nation-wide construction, this large expenditure of funds, could not be carried out efficiently or economically by unrelated, independent telephone organizations acting without co-operation in different sections

of the country. Neither could it be carried out efficiently or economically by any one organization dictating from one place the activities of all. In the Bell System all the associated companies share common manufacturing and purchasing facilities which save millions of dollars annually. They share scientific discoveries and inventions, engineering achievements, and operating benefits which save further millions. But the management of service in each given territory is in the hands of the company which serves that territory and which knows its needs and conditions.

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Of course we will send a miniature can, 10¢.

THE C. S. WELCH CO., Dept. MP2. NEW YORK CITY

## Letters to the Editor

(Continued from page 67)

production how can they expect the salaries of the stars to be cut? That is the only conclusion.

In closing I apologize for using the pronoun "I," but there was no way out. I am

Very truly yours,

L. C. CUTCLIFFE,

1607 Bull Street, Savannah, Ga.

Praise for several players and a brief for Dorothy Gish as La Clavel.

DEAR EDITOR: I've been storing up things that I want to say to you and readers of the MOTION PICTURE MAGAZINE until I have enough for a real letter.

First of all, I read the title of one of your recent interviews by Adele Whitely Fletcher, and I think that those two words—"Friendly and Comfortable"—are just the ones to use in speaking of your magazine—it is so friendly and comfortable.

There has been so much argument about Gloria Swanson that you must be tired of handling it. I believe that if she were robbed of one half of her homely make-up, the true expressions of her face would be allowed to show thru. Those expressions are the instruments of good acting. And we movie goers do not think that she wears such gorgeous clothes—some of them are just the opposite. She would be a sterling actress if made natural, as in "Something to Think About."

It seems queer to me that Raymond Hatton is not spoken of more. I guess he is just taken for granted. Every one of his rôles is a masterpiece in itself.

Another player who deserves more praise is Lois Wilson. She just radiates sincerity and sweetness. There is no end to her versatility as she showed us in two different pictures "Miss Lulu Bett" and "Our Leading Citizen."

How improved the screen would be if we had more pictures like those of William de Mille's. They are simply set but beautifully acted. They are natural and genuine. I was disappointed in "The World's Applause," but "Clarence" and "Grumpy" were as fine as I could hope to see on such a simple scale.

I was surprised at the naturalness of Jacqueline Logan's acting in "Java Head." She expressed pathos as a New Englander does—not with undue emotion, but calmly and yet with a great deal of expression.

Lastly, someone spoke (in the latest issue of your magazine) of the miscasting of Dorothy Gish as La Clavel in "The Bright Shawl." How are we to know whether our stars are versatile or not if they are not given all sorts of different rôles? I hadn't imagined Miss Gish in the part but I am quite sure that if she is the artist I think her to be, she will faithfully portray that part. That of course remains to be seen.

I also have met Mr. Valentino in real life, and he is a perfect gentleman whom one may well admire. He is utterly unassuming and sincere, and has a very good sense of humor.

Just a word of praise for Malcolm MacGregor. I believe and hope that he will go far ahead in the motion-picture world.

Very sincerely,

HARRIET KNOWLTON,

574 Warren Street, Boston, Mass.





M. J. MCGOWAN,  
McGowan Laboratories



# Scientist discovers *fat solvent*

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The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio

## The Editor Gossips

(Continued from page 59)

We met Hugo the other day on Forty-fourth Street. Mabel had gone to Philadelphia to visit her grandmother and he seemed a little forlorn. The sun was warm so we took shelter under a friendly awning while Hugo berated the critics for some of the things they said of his "Vanity Fair." In some ways we agree with him. It seems hardly fair for a critic to sacrifice a man's effort to some clever line which he desires an opportunity to print. And we are aware of all too many instances where prominent critics have sacrificed the work they were criticizing in favor of their own brilliance of expression. But after all, a generation is rich which boasts one man like James B. Hunecker. And every critic may emulate him to find himself a better critic. Hunecker's criticism, unbiased and fair and eternally constructive, led many artists to even greater achievements. He was, truly, a friend to the arts.

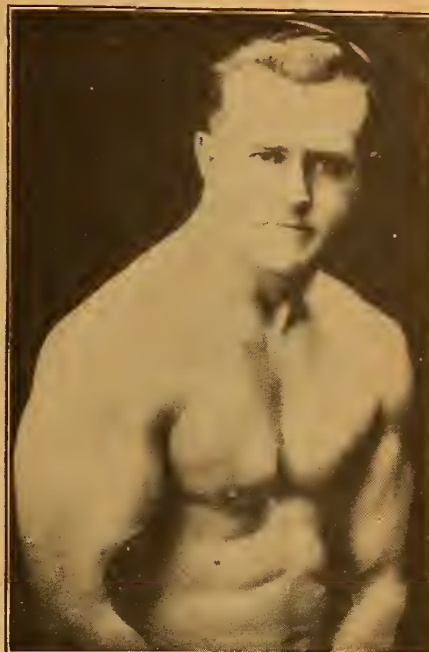
But, getting back to the subject at hand, apropos of "Vanity Fair," Hugo Ballin told us many interesting things about the novel and about Thackeray. It seems that Thackeray wrote it as a serial story. That accounts for its bad technique, its anticlimax and its unusual construction. Time after time he thought he had completed his work when he would find it necessary to add five hundred words to this chapter and a thousand words to that chapter. So it went. Also, we find it not discouraging to know that even Thackeray found "pot-boilers" in the guise of serial stories a necessity. Out of one "pot-boiler" a classic has come.

Also Thackeray was deliberately anachronistic in his costuming. The styles of the day of which he wrote displeased him and he purposely dressed his characters in a vogue more to his taste. In his screen version of the novel, Mr. Ballin has corrected this anachronism. Personally, we are on the side of Mr. Thackeray.

At about this juncture in our conversation, Bert Lytell joined us under the awning. He looked ever so fit and attractive in his rough tweeds. But he had to hurry on his way . . . to shop. For a few days later he was sailing for Rome with the Samuel Goldwyn Company. Here the exteriors of Hall Caine's "The Eternal City" are to be filmed.

Dorothy Gish is always a treat . . . whether you interview her; meet her unexpectedly; or lunch with her by invitation as we did last week. Her viewpoint is fresh and intelligent. And she has the courage of her convictions. She may look like a boarding-school flapper (at luncheon she wore a little fawn suit with fluted georgette collar and cuffs and a crushed felt hat of the blue you find in her eyes), but she talks like an intelligent woman. And her conversation is further enhanced by a natural naïveté, compatible with slim years.

For modern marriages she has only scorn. She signs Mrs. James Rennie to the luncheon bill and so scorns the Lucy Stoners who shout "My name is the symbol of my identity and must not be lost." She thinks people who tell you that the modern woman must be entirely independent of her husband are crazy. She explains, with what seems to us good logic, that you are independent of no relationship . . . your mother . . . your sister . . . or your husband. She insists along with our grandmothers that marriage cannot exist without sacrifice and she admits frankly that she likes her husband to re-



EARLE E. LIEDERMAN  
as he is to-day

## Some day a little bug is going to get you—

Germs are here, there and everywhere. They are in the air, in your food and the very water you drink. In fact, scientists say your body is full of them. They are only waiting for your vitality to weaken and then they are going to get you.

But what does a strong, healthy man care about all this? Once these terrible germs find your lungs breathing deep with oxygen and your heart pumping rich, red blood, they are going to run for their lives. A disease germ has as much chance in a healthy body as a fly has in a spider's web.

### Food Was Meant to Eat

I don't ask you to give up all the good things in life. I make you fit to enjoy them. Everything was made with some purpose. Food was meant to eat and a healthy man has no regrets for satisfying his keen appetite. A man who takes the proper exercise craves food and must have it. Water was meant to bathe with—both inside and out. By drinking plenty of water you remove the waste matter within, just as washing your skin removes the waste matter without.

### I MAKE MUSCLE

I am not a doctor—I don't claim to cure disease. That is a physician's job. But follow my advice and the doctor will starve to death waiting for you to take sick. I build strength and endurance. I make muscle. Follow my instructions and you will increase your arm one full inch in thirty days—yes, and put two inches on your chest in the same length of time. But that is only a starter. Meanwhile, I work on those inner muscles surrounding your heart and other vital organs which affect your entire physical being. You will soon feel the thrill of life pulsing through your veins. You will have pep in your old backbone. There will be a flash to your eye and a spring to your step. You will radiate vitality and have the strong robust body to put it over. I don't promise these things—I guarantee them. Come on and make me prove it. That is what I like, because I know I can do it.

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It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is ten cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

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NATURALLY A  
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Bust**



**T**HE secret of woman's charm is that natural physical perfection which lends enchantment wherever she goes.

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Science comes to your rescue with a wonderful new invention which will enlarge the bust of any woman. No creams, no medicines, no electrical contrivances, no hand massage, no fake free treatments to deceive you. A simple, effective, harmless home developer you use a few minutes night and morning until fully developed. That is all, simply use it, nature brings the rounded contour of perfect beauty which every woman secretly craves.

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Do you know that the women who are most sought after and admired are those possessing a beautiful form? You can acquire this secret charm and have a fascinating



figure, too, if you will only write at once and let us tell you how thousands have developed one to five inches with this wonderful home developer. We will also send you photographic proof, showing results before and after, for we have received thousands of letters of praise from grateful women.

## Only Real Developer

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Overcomes WEAKNESS and ORGANIC AILMENTS of WOMEN and MEN. Develops erect, graceful figure. Brings restful relief, comfort, ability to do things, health and strength.

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**For  
Boys  
and  
Girls  
Also**

quest her not to do this and not to do that.

And when you are a young celebrity and move in a sophisticated circle, it takes courage to voice such old-fashioned opinions. But Dorothy Gish does more than emphatically voice them. She serenely lives them . . . and successfully.

She is overjoyed at the thought of playing with Lillian in "Romola." But she explains that when you appear with Lillian you succeed in doing little else but proving that she is an infinitely better actress than you can ever hope to be.

This brings us to the devotion of the Gish sisters. It is something beautiful and something rare. It is blended of the understanding, friendship and loving sympathy you feel when you watch them together on the screen.

We are not fortunate in knowing Lillian as well as we know Dorothy. It may be that no one ever knows Lillian as well as they know Dorothy. But for Dorothy we have time in abundance. We wish the motion picture had more daughters . . . more sisters . . . more wives . . . more actresses like her. . . .

At the instigation of Adolph Zukor, President of the Famous Players-Lasky, and under the auspices of the Authors' League of America, a Motion Picture Congress was held at the Waldorf-Astoria in New York city. Its purpose was Better Motion Pictures. . . .

Here the authors who sell their work to the screen and those who do not, listened to directors and film people tell them what was wrong with their stories so far as the screen is concerned. Here the directors and film people listened while the authors told them what was wrong with the screen so far as its literature was concerned. There were morning sessions, afternoon sessions, luncheon sessions and a dinner session. There were prearranged speeches and open forums.

Both sides talked frankly. Those who feared that the substance of the Congress would be the passing back and forth of verbal bouquets were happily mistaken. Cold, hard truths were exposed.

However, for a time it looked as though the Congress's adjournment would find the two factions as far apart as the poles . . . with Better Motion Pictures hanging perilously in the balance. But it worked out better than that. There were several speakers with artistic integrity enough to forget their personal advancement and self-glorification long enough to say what they believed was to be said for the betterment of the motion picture.

There were some who declared that it was nothing but a glorified advertisement for Mr. Zukor. But there are always carping souls to impugn the motives of public spirited citizens. They need not be reckoned. Is it not far easier to believe that it actually was for the benefit of the too often maligned movies?

At any rate the Congress itself spelt Fraternity. For all the producing companies were represented. That spirit alone cannot help but react to the good of the screen, even if nothing more definite or concrete was accomplished.

We congratulate Mr. Zukor upon the result of his Congress. And we have admiration and respect for him in his belief in the profession in which he stands as one of the leaders.

The shackles of commercialism fall away. The motion picture advances. . . .

*A.W.F.*



## Comment on Other Productions

(Continued from page 57)

avalanche sweeps down the mountain taking the dread implement of death and her father along with it. And thus to the happy ending. A morbid study which compels the characters to wear long faces at all times.

SIXTY CENTS AN HOUR—PARAMOUNT

The huge bulk of Walter Hiers is considerably in the foreground of this slight little, trite little number—which revolves around the efforts of a soda jerker to reach the heights regardless of his small salary. The plot brings him into conflict with a gang of crooks who have stolen money from the bank. The rotund comedian rents the flivver in which the loot is hidden—rents it at (see title). He gets his reward for recovering the swag, tho what is lost on the road is deducted by the tight-fisted banker. There is some by-play concerning a dispute over the property rights. The soda jerker has leased an alley and the banker is compelled to pay for extending his bank over the line. There isn't much sparkle to the piece—and very little laughter as a result. It looks like a man-size job finding real stories for the rotunds. A corpulent waistline is hard to fit—whereas a slim torso can be measured for any kind of plot.

RAILROADED—UNIVERSAL

So many gaps are visible in this picture—and the strings of the story are so loose that one is completely puzzled in following it. Its title is bad and destroys any suggestion of suspense. And if you want more faults look toward a youth escaping from prison, being disowned by his father—and subsequently being placed on probation in the home of a friend—with a stern taskmaster hounding the life out of him. Then look toward the climax when the hero—to keep his promise to his cell-mate's wife—is determined to "get" his man. A mad, bad picture which started off with a suggestion that it would pack some nifty incident, but which deteriorates and ends, a poor slice of mediocrity. Herbert Rawlinson as the crook who is led along the "straight and narrow" while on probation—because of a girl in the house, acts with arms akimbo and awkward gestures. He is always in a hurry and his arms are much akimbo. A little poise would make his characters more genuine.

BLACK SHADOWS—PATHE

Into the Heart of Darkness plunges Edward A. Salisbury, the explorer, who takes a colorful cruise to the South Sea Islands. By means of an animated chart which shows each island and the stopping place of the yacht, the spectator is acquainted with the picturesque journey. Once the land of paradise is reached—Tahiti—if you must know, we catch the glamour of romance. We are thoroly absorbed with the atmosphere. Natives at love—natives at work and play make us forget our environment. And a shiver of excitement stimulates us when we cruise into the port of entry of the Fiji and Solomon Islands, where Salisbury puts on a barbaric show. He employs the head hunters and cannibals to live up to their ferocious customs. All thru "Black Shadows" we discover natives *au naturel*—and against the background are some of the most marvelous open vistas which ever adorned a canvas. A truly fascinating adventure. You gain something of

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"O, she is a gray haired woman"—how often have you heard this said of a woman young in years but made seemingly old by gray hair. Don't let them say it of you, when gray hair can be restored so safely, surely and easily. How? Send for my special patented, Free Trial outfit and learn. It contains a free trial bottle of the wonderful hair color restorer I perfected to restore my own gray hair, and you can test it on one strand of your hair.

### Perfectly Colorless

My hair color restorer is clear and clean as water—free from greasy sediment or disagreeable odor. You apply it by combing through the hair—no outside aid or expert skill required. No one need know your secret. The use of my restorer doesn't interfere with shampooing—there is nothing to wash off or rub off.

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While the formula of my hair color restorer was perfected and proved perfect long ago, my laboratories have recently made another discovery. This consists of a wonderful preparatory powder which puts your hair in an ideal condition for restoration. This powder acts as an antiseptic and tonic, which greatly benefits both hair and scalp. It makes your hair soft, silky and fluffy. A free trial package is included with my special patented free trial outfit.

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Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made.

Your choice of odors, Lily of the Valley, Rose, Violet, Romanza, Lilac or Crabapple. Twenty cents for the world's most precious perfume!

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Bottle of Flower Drops with long glass stopper, containing 30 drops, a supply for 30 weeks;  
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Lily of the Valley, Rose, Violet, \$2.00  
Romanza, \$2.50  
Above odors, 1 oz., \$15.00  
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Extra special box of five 25c bottles of five different perfumes, \$1.00

If any perfume does not exactly suit your taste, do not hesitate to return and money will be refunded cheerfully.

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Enclosed find 20c for which please send me sample bottle of Rieger's Flower Drops in the odor which I have checked.

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Name.....

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☐ Souvenir Box—\$1.00 enclosed.

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Remember, if not pleased your money will be returned.

what Stevenson and O'Brien write about by seeing the picture.

### BOSTON BLACKIE—FOX

The same old Boston Blackie exposing his familiar bag of tricks in the same, old way. Jack Boyle's character does not impress us so much now that we know him. He certainly doesn't impress us interpreted by William Russell, who does not suggest a crook—and who plays too carefully to give the crook any color. Boyle uses the prison "water cure" punishment as his chief ingredient. Blackie serves his term, vowing vengeance against the warden. Subtitles cover much of the movement of the figures. The crook, thoroly redeemed, becomes editor of a paper so as to expose the warden—then he frames himself to get sentenced again—which is unnecessary since he has all the evidence to convict. Yet the audience must have their picture. So the subsequent scenes show the "water cure"—Blackie's escape and his pursuit. And guess the conclusion? Surely you know that the governor arrives just in time to prevent Blackie dancing in the air. We would like to know how he manages to maintain his wife in three or four homes. An illogical picture and often unconvincing, but withal, fairly lively.

### CHILDREN OF DUST—FIRST NATIONAL

Merely the exposition of a summertime quarrel between two lads caught by the late draft. One is an orphan who makes over an old caretaker of Gramercy Park—the latter developing from an old grouch into a man of humanities, the other comes of better stock. And the girl wavers in her admiration. It's a character study of the irascible caretaker punctuated with a most obvious romance. Frank Borzage has kept away from plunging us into trench activities beyond a brief flash which plants the suspense when the orphan does not come back with the rest of the overseas contingent—that is he doesn't come back until it is time to inject the happy embrace. Scenes of tending the shrubbery—of Pauline Garon drifting over the ivory keys of her grand piano whilst waiting for the boys to return furnish samples of its naive plot. It's much too long.

### SNOWDRIFT—FOX

An uninspired tale of the frozen North fashioned around a girl reared as a half-breed, whose name is Snowdrift, and whose soft and tender appeal awakens the manhood of a reckless alcoholic, given to gambling and running wild. Since the days of Anderson (Broncho Billy) this story has shown itself in monotonous regularity upon the silversheet. None of the incident is refreshing. It is entirely concerned with the hootch hound regaining his equilibrium and protecting little Snowdrift, charmingly attired in big, warm furs, from the clutches of a honky-tonk proprietor who would make her his favorite dancing girl. A regular stock movie climax ushers in a fire which destroys the den of iniquity. Charles Jones puts over some he-man stuff, but try as he might he cannot appear real. Dorothy Manners is the cute Snowdrift.

### MARY OF THE MOVIES—FILM BOOKING OFFICES

They're cashing in already on Merton. They're also cashing in on Hollywood, which once more serves as a background for a girl who would win undying fame and a snug fortune in the movies. The author has used that ancient pattern of the girl who leaves the small town or farm to make good in the city—only he thrusts her into Pictureland here. It's easy to

introduce her to various screen celebrities. They are right there on the lot for publicity purposes. It is just as easy to fashion a virtuous hero with whom she may fall in love. And, to continue, a masher is introduced for the purposes of villainy. Discouraged, she finds work as a waitress. Then, lo and behold, she is brought right upon the pedestal of fame thru her close resemblance to a star. The latter being ill, fair Mary doubles in brass. Of such stuff is this picture—stuff in magazine shape that would be read below stairs.

### PENROD AND SAM—FIRST NATIONAL

Here is as true a slice of Youth as has ever wound itself around a camera spool. Tarkington's quaint study of childhood is brought forth accurately and easily—with all the spark and color and spirit of adventure which were written into the book. There are no false heroics—no attempt at painting Youth with a halo, but instead the director has remembered his own youth, besides paying attention to the fact that Tarkington is in a class by himself as a painter of the irrepressible boy. We follow the exploits of Penrod, Sam, sister, the fat boy, who doesn't get along well with the others, and the elder Schofields with the deepest interest.

Pathos follows humor, and humor follows pathos. Witness the burial of the dog, then laugh over the "inshishun." Witness Penrod's sorrow and laugh when he is brought forth "on the carpet" to face his dad. There is that other delightful scene, showing sister's beau beating a hasty retreat when Father Schofield asks him the time. The incident may be sketchy, but there is a genuine ring about it. It is real life played with real feeling by Ben Alexander who is fast growing up. He is hardly recognizable as the little youngster of "Hearts of the World." Take the boys and girls to see this one—and be sure to go yourself.

### A MAN OF ACTION—FIRST NATIONAL

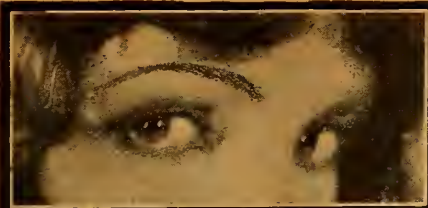
A made-to-order story for Douglas MacLean which stretches the imagination but due to its rush of action is liable to please those who are not too exacting. It depicts the adventures of a pampered youth who is chided by his girl into becoming "a man of action." The mystery comedy—that's what it is—places MacLean in conflict with himself. He entertains a pretty scheme to steal his own diamonds. And the sparklers fly hither and thither when the "gang" arrives at hero's home to lift them. The merriment keeps it moving.

### THE MAN NEXT DOOR—VITAGRAPH

The oft-repeated formula of "bringing up father" is employed in this picture which presents a wealthy cattleman moving East to give the daughter the necessary studies in culture and deportment—As you may guess, the best features are father's efforts to cope with the ways of society. And because he is independent and snubbed, the girl is forced to meet, clandestinely, the man next door. He, let it be said, is the son of the snobbish neighbor.

The director has given the westerners a Park Avenue home the interiors of which are as spacious as the Pennsylvania Station. A slight little story with but few occasional moments of brightness. At that it is the best effort which has come from the Vitagraph foundry in a year, with the exception of "Masters of Men." It gives Alice Calhoun an opportunity to appear wistful and charming, and Frank Sheridan and David Torrence an opportunity to put over some peculiarly western conversation such as "How's the missus?"





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## Susie Takes a Chance

(Continued from page 34)

When she came to, she was lying on the grass with her head in some girl's lap.

They were picking up the young man and carrying him away.

"He isn't dead," Susie said.

"No," the girl assured Susie.

Phil came out of the crowd.

"Are you all right?" he asked.

"Quite," Susie said.

Susie sat up.

"Is there anything I can do?" she asked.

"You stay right where you are," Phil said. The girl gently drew Susie back, dropped Susie's head in her lap.

"Better lie still a bit," she said.

Phil was gathering the men together. As she listened, Susie understood that Phil was urging them to organize a hunt for the woman. She had shot her husband thru the shoulder. He would recover. But the only chance of keeping the story out of the newspapers was to find her before anybody else did.

Susie looked up at the friendly girl who held her head.

"Who was she?" Susie asked.

"Dont you know?" the girl asked incredulously.

"No," Susie said.

"His wife, of course."

"Yes," Susie said, "I understand that. But who is he?"

"That's just a bit too thick," the girl said angrily. "You cant kid me—not that much."

Susie subsided. There was no use arguing the point. Evidently the young man was one whose attentions to Magda Basarov had attracted the notice of other people besides his wife. In the bitterness of that moment Susie smiled at the irony of it all.

She hadn't the least notion who the young man was. She had never seen him before in her life. But no one would believe that she hadn't given his wife some cause for jealousy. Not even Phil. She had no way of convincing any one—unless she betrayed Magda Basarov's secret. And that she could not do—especially not now. The police would not believe her—if it came to the police. The newspapers would pillory her. She had made a mess of everything. She had ruined everything.

Two hot tears stole down Susie's cheeks. The girl in whose lap her head rested felt the tears. She stroked Susie's forehead and cheek gently.

"There," she said. "It's just awful hard luck, any way you take it."

Susie frankly sobbed. Susie sobbed as if her heart was broken.

After half an hour Phil came back.

"Well," he said, "we were too slow. She ran all the way to Roxton—mile and a half—and gave herself up to the police. She doesn't know yet that Al isn't dead."

"Al," Susie said to herself. "Al." But she could not remember that Magda had ever mentioned any Al.

"I'm going to take you home," Phil said, "before the police get here. You'll have to tell them the whole story tomorrow but there's no use in your doing it tonight."

Phil took her to his car and they drove off into the night. Susie shrank into her corner of the coupé. Now she remembered the sentence they had overheard in the beginning—the sentence about Val Collins. What must Phil think of her? And she could never explain. Never. She was innocent and she couldn't defend herself. She had lost everything.

They rode in silence and at speed. Phil

was pushing the car as hard as he dared. Susie could see the grim set of his face in the light of the dash lamp. What was he thinking?

He hadn't said a word, hadn't uttered a reproach. But she knew what he was thinking. He was thinking she was an impossible and disreputable woman. She would probably never see him again—unless at the police station. He believed she was the wife of the notorious Val Collins—whatever he was notorious for. He believed she had permitted Al's attentions—that Al's wife was justifiably jealous of her. Susie bit her lip till the physical pain eased the pain in her head.

The car drew up at Magda Basarov's house. Armistead was waiting in the doorway. In another moment Phil was helping her down.

"Keep a stiff upper-lip," he said to Susie.

Susie nodded. His tone was impersonally kind—the tone he would have used to somebody who had been knocked down in a street accident and whom he had picked up. Someone he didn't know. Someone he would never know. And yet—four hours earlier he had been in love with her. Two hours earlier he had saved her life by his quickness in knocking the pistol out of that woman's hand.

Phil's car was moving off down the drive. Susie looked at Armistead's white face. Was he angry, too?

"You poor little kid?" Armistead said, and put his arm around her and helped her into the house.

His kind tone, his sympathy, his understanding of her predicament broke Susie down. She sobbed uncontrollably. Armistead put her in a long chair and waited. Susie got control of herself. Susie looked up at him. Thru her pain flickered a faint gleam of humor.

"W-well, Armistead," she said. "W-w-we've c-c-certainly spilled the beans now."

Armistead laughed.

Susie burst into tears again.

Armistead patted her head.

"Never you mind," he said, "you did the best you could. It's just luck—the roughest kind of luck."

"Who was he?" Susie asked.

"Al Beck," Armistead answered. "He's a young millionaire and he's been crazy about Magda ever since the night he met her. I suppose she flirted with him a little and since then she's had to run away from him—he followed her here from the Coast."

Susie looked up at Armistead, stared into his eyes.

"Armistead," she said gravely, "who is Val Collins?"

Armistead flushed under her gaze.

"I'm not supposed to tell you anything about that," he answered.

"But you will tell me—wont you?"

Armistead got up and walked back and forth across the room.

Susie watched him. He paced back and forth, trying to make up his mind, and knowing all the time that he would have to give in. He wanted to give in.

"I oughtn't to tell you," he said. "I oughtn't to tell you anything about it."

"I've got to know," Susie said. "If you wont tell me—somebody else will."

"Nobody else knows," said Armistead quickly. "At least hardly anybody else."

"Yes," Susie said. "Other people do know. Tonight, Phil Garner and I both overheard a man say that Magda Basarov was Val Collins' wife and that her con-





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tract with Quadrangle Films provided that if the fact ever became public the contract was null."

Armistead stopped short and looked at Susie, his hands clasped behind his back. "Well?" she asked.

"It's quite true."

"But why?" Susie asked. "What does it mean. Who is Val Collins?"

"He's a confidence man—rather a famous one—police of three continents looking for him—all that sort of thing."

"But why doesn't she divorce him?" Susie protested. "Why does she let a man like that ruin her life?"

The corners of Armistead's mouth twitched as if he were about to smile. But he thought better of it.

"Magda loves him," he said gravely.

"A common criminal!" Susie cried.

Armistead shook his head.

"No," he said grimly, "not common. Uncommon. Uncommon bad."

"But I don't understand," Susie said. "She seemed so thoroly—nice."

"She is," Armistead said.

"But—"

"I don't know that I understand it any better than you do," Armistead admitted. "But it is the fact. And so I've decided to accept it as—a fact."

Something in his tone or his manner made Susie wonder if Armistead was in love with Magda Basarov. That would explain the quality of his loyalty to her, and his interest in protecting her and in carrying out her wishes.

"You see," Armistead continued, "I'm not sure it isn't just because he's a bad one that she can't give him up. She thinks she's going to save him. It's as if he were her child." He smiled bitterly. "She expects her love to reform him."

"And you don't," Susie said quickly.

"No," Armistead admitted, "I don't."

"You don't believe love can reform a man?"

"Of course I believe it can—I just notice that mostly it doesn't."

He laughed at his own joke.

"I'm prejudiced in this case," he continued. "I'm very fond of Magda and I have no use for Val Collins—no use whatever. I think Magda is throwing herself away. Only—that's her business. My business is to protect her as best I can." He looked searchingly at Susie. "And that's your business, too."

"I know," Susie said.

"What are you going to tell the police tomorrow?"

"Will I have to talk to them?"

"I promised I'd bring you over to the station tomorrow morning. If I hadn't, they'd have been here tonight."

"But what can I tell them?" Susie cried.

"You can tell them just what happened. You might tell me the story right now."

Susie told him briefly of the shooting—how the young man she had never seen before had come running up and asked to speak to her alone; how Phil had gone on a few paces; of the woman's scream; of the shot.

Armistead paced back and forth with knit brows. He was one of those men who think better when they are on their feet.

"I'd tell the captain the story exactly as you've told it to me," he said. "The fewer lies the better. But of course you can't say you never saw the man before—even if it happens to be the truth. They won't believe you. And there are too many people who know that he pursued Magda in Hollywood."

Armistead paced back and forth at a faster gait.

"Better tell it straight," he said suddenly. "What happened was that Magda met this man Beck at a costume ball. He was amusing and Magda was bored. She



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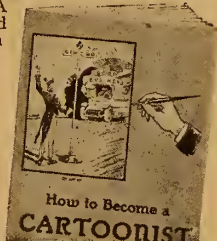
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flirted with him and he took it seriously. He made a nuisance of himself and his wife sent Magda threatening letters. It's the kind of thing that happens to a popular actress."

He stopped short and looked at Susie. "Always has happened," he said.

Susie smiled to herself. It was an excellent story. It was probably true. But she saw that it annoyed Armistead. Perhaps Magda had flirted a little more than he cared to admit—or to remember.

"But I'm forgetting," Armistead continued. "You're all in. And you'll have a hard day tomorrow. You'd better get to sleep."

Susie shook her head wearily.

"I can't sleep," she said.

"You can try," Armistead said quickly. "After all—you didn't get shot. And nobody can possibly accuse you of being responsible for anything. Whatever happens you're all right."

"But I can't explain!" Susie cried.

"Can't explain what?"

"I can't explain that I'm not Magda Basarov."

Armistead looked at her with a face in which astonishment struggled with bewilderment.

"Why on earth should you?"

"Mr. Garner thinks I'm Val Collins' wife," Susie said. "He thinks—"

"What possible difference does it make what he thinks?"

Susie felt the tears coming.

"It makes a great deal of difference to me," she wailed.

"What?" Armistead cried.

Susie burst into tears. She couldn't help it. She had held the tears back too long.

"Good lord," said Armistead, "are you in love, too?"

"N-n-no," Susie sobbed. "B-b-but I I-like him."

Armistead rang for Susie's maid.

"I'll be all r-r-right in a m-m-minute," Susie insisted.

"I know," Armistead said soothingly.

"But you've had a rotten bad shock. I'm going to send you up to bed."

(To be continued next month)



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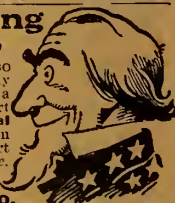
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## Six Days

(Continued from page 66)

Dion had been in the war, and, wonderful, he had been Laline's brother's buddy. Laline's brother had died, smiling, Dion told her, and Dion himself had been badly wounded. "It seemed to me so hard to have to die," he told Laline, "because I had never known you."

They had that fashion of talking, the one to the other. As tho they had been awaiting each other, all their lives, and had known it. When their eyes met, they clung and could not separate. When their hands touched, it was as tho they would never cleave apart again. They had a sense of uttermost diffusion, the one into the other. Dion called her separate, lovely words, that meant whole volumes of endearment. Time and place seemed to lose its significance when they were together. When Laline told him that they had to part they were unreal words she said, because she knew that they could never part, he and she, essentially. When Dion answered her, it was with the same sense of unreality. Their pain was covered over with a fine white veil of blurring unbelief.

Their last day together they were to go to Laline's brother's grave. There, by her brother and his buddy, they would say their corporeal farewell.

"It wont matter so much," Laline said, dreamily.

"Not so much, my Sweet," Dion said. In their souls they did not believe that it would happen. That it *could* happen. Some beneficent thing would descend upon them to save them from the obliteration of this living death. Humans, mortals as they were, they could not face extinction of their love-life and believe in it. They were too young.

It happened just as they were about to say good-bye. They had wept together over Teddy's grave, the grave old Père Jérôme, who sometimes accompanied visitors to the cemetery and the surrounding battlefield, murmuring over them his consolatory invocations. It was almost as tho he were uniting them in their double grief, not knowing how indissolubly they already were united.

When they left Ted's grave they wandered about, exploring the battlefields, Dion pointing out this or that to Laline, whose hand lay in his, curled firm and tight. And then it happened . . . Laline learned over to inspect an abandoned German helmet. She raised it, and there was a sudden, thunderous reverberation, tons of earth and rock and air seemed to whirl about them . . . and they were imprisoned in the dug-out upon whose threshold they had been standing, three rooms of a dug-out, shut away completely from light and air.

Within the hour, of baffled exploration and effort, Père Jérôme, Dion and Laline knew that they were to die. No one had seen them come to the place, no one would think to seek them under the earth, no one could reach them in time . . . even if they did start at once.

"In time?" Laline said. She moistened her lips. Dion's shining eyes were on her face. She could feel them kissing her own eyes in the darkness.

"Six days," said Père Jérôme, as tho he were repeating the benediction for the dead. "Six days, my children."

"You mean . . .?"  
Dion was kneeling by her, his head against her breast, seeking and giving comfort in this, their sudden and entire



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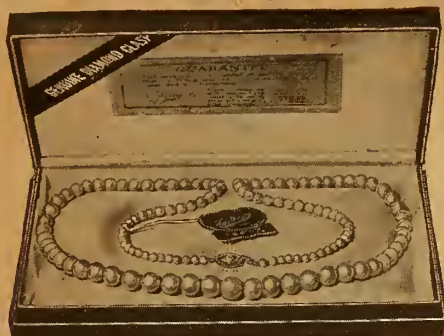
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expulsion from the world of light . . . and life.

"We have six days to live, Beloved," he said, "then . . . suffocation."

Laline shuddered and Dion drew her closer. "It won't be so terrible as you think, dear Love," he said, "for we will die . . . that way . . . mouth to mouth . . . hushing pain with passion . . . losing life with love . . . you will see . . . you will see . . ."

That night Père Jérôme married them, by the guttering candlelight they had found in the dug-out. And they drank very sparingly of the flask of wine Laline had put up for their picnic luncheon and ate a little biscuit and then Père Jérôme shuffled off into the tiniest room of the dug-out muttering that the ways of God are strange and inexplicable, but the victory not the grave's.

With Death as their attendant Laline and Dion spent the first night of their marriage. But so complete was their love that life and death alike faded away into nothingness, until behold, there was only Love. A world recreated where life and death were not.

Two days.

Three days.

Four days. On the fourth day Père Jérôme died. He thought he had found a crevice of light and in exploring was struck by a falling rock and killed. With their own hands Laline and Dion dug his grave and buried him. And then, while Dion sought to prove whether or no the old priest had seen anything, Laline sat by the newly made grave, while all about her the air pressed closer and hotter and more lifeless. Soon . . . soon . . . now. Soon all the glory that had been Dion and Laline, all the ecstasy they had snatched triumphantly out of the very teeth of death, soon she and Dion would be nothing but the dust to which they consigned the good Père Jérôme. Ah, but what of it? What of it? Deep at the forever imperishable spot of her being Laline knew the glory that never dies. They had captured eternity in a dug-out; it would not end with the grave. . . .

If she could only go first . . . but that would be hard on Dion . . . but oh, to see those beloved eyes, eyes that had never faltered thru these dark hours, close and see her no longer. Ah, to raise that dear, lean hand and feel it fall away from her soft mouth! Dion . . . Dion . . . And then, actually, "Dion! Dion!" She had to hear him answer, "Yes, my Love?" for the fear that was upon her that soon he would not answer her again. Dion, stilled and impervious to her. Dion, no longer thrilling to her touch. There, there alone, was the victory of death, that his dear body should be separate from hers.

But Dion did not answer. Laline rose and called again. A tiny, a veritable pin point of light, the one that had snared Père Jérôme to his death, directed her to the way Dion had gone. Far ahead of her she could hear a faint voice calling . . . calling. . . . Laline stumbled over to the point of light . . . she began to sink down . . . down . . . then to stumble forward . . . on and on . . . and on . . . in the darkness she could hear Dion laughing . . . laughing? But Dion would never be laughing like that, stridently, senselessly. Desperate, Laline pressed on . . . on and on . . . and ah, God, out!

Then she didn't know any more. She didn't know any more for a very long while. Not, really, until she awoke and found herself in her old room at Chetwyn

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Beauty Scientists Call It That

By Marion Frances



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5 Minutes After The same girl from actual photograph. Skin lightened at least five shades. Blackheads gone; freckles reduced. "A miracle," say world's beauty experts.

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The inventor is Dr. Paul Rosley, an internationally noted beauty specialist. His miraculous transformations have gained for him the title of "The Man Who Works Miracles on Women's Faces." So many thousands are adopting his method that it is said a woman with anything short of a flawless complexion soon will be a rarity.

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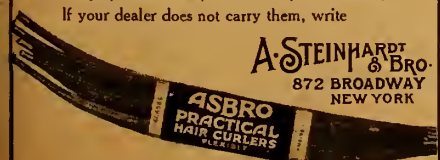
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Manor, with her mother and Sir Charles bending over her.

"Where is Dion?" were her first words, then, more piteously, "Oh, where is Dion?"

They told her, then. He had never come out of the living tomb. They had never been able to find him. His mother had done everything in the way of organized search, hoping now, only for the body, but no trace had been found . . . it was all very sad . . . but it was what came of going off with young men on dangerous expeditions. . . . Sir Charles was being very kind . . . and Laline must now be a good little girl and sleep and eat and rest so that she would look bright and beautiful on her wedding day. . . .

Her wedding day!

Laline turned her face to the wall and let the scorching tears drop over her exhausted face. Her wedding day had taken final and consummating place under the bowels of the earth, down at the root of things . . . what did they mean? Couldn't they see her inseparableness from Dion on her face? Didn't they know? It seemed to Laline as if they must feel her mystic union with Dion. But they didn't. They didn't. Ah, spiritual blindness of human beings! Only Sir Charles. A little. He was tender. He was considerate and kind. He seemed to be willing to await Laline's own time. It was almost as tho, somehow, he understood. Only of course he couldn't.

In an apathy Laline permitted her mother and Sir Charles to arrange for the wedding. Dion was dead. It was over, that part of it. She had always thought she might retreat, as a nun into a cloister, into the walls . . . so she would. . . .

But the day of their marriage Laline awoke. She had married Sir Charles Chetwyn. She had been kist and congratulated by her mother and the few close friends of the family. Sir Charles had kist her. And then she knew that it was impossible.

In his room she sought Sir Charles and told him. She told him everything. She made him see. She made him see because, with her hand on his old wound, she was able to reopen it, and he saw that death awaiting spot and the transfiguration of love. He had known it once and life had come between them. Laline had known it and death had come between them. "Let me help you," he said to her, softly. "Child, I do understand."

And into this scene came Dion. Dion, white and shaking, brought there by his mother. Dion, who had crawled out of the dug-out shortly after Laline, and had been discovered by an old peasant woman. She had taken him to her hut and nursed him until, with returning strength, his memory had also returned. His memory which was Laline.

And there, in Sir Charles' room, with Clara Leslie and her son, Laline and Sir Charles, wounds were healed and confessions made, and peace restored. An old wound throbbed no longer when Charles, suddenly his age, suddenly pitiful held out his arms to Clara Leslie and over her folded head told Dion and Leslie a story that made even their own seem less to them because it was so new. Twilight fell on them and Dion drew Laline to him with a little laugh. "Death invoked no tears from us, Beloved," he said, "why, now, should life?"

In her suite, Mrs. Kingston was packing for hasty departure. The astounding news had been brought to her. Sir Charles was about to wed Clara Leslie, the mother of his son. Laline had wed the son. The four were well content . . . ah, well, no doubt they would send her remittances from time to time. . . .



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## Greenroom Jottings

(Continued from page 82)

Byron Morgan, calls for the hero—played by Charles Jones—to cross a burning trestle bridge in an attempt to win the cup given to the winner of the Transcontinental Auto Race. Cameramen were stationed around the bridge, oil was poured and the action started, but in the first two attempts the flames got beyond control, obscured the action, and ruined the film. The third time was successful so far as the picture was concerned but the persistent star had accumulated so many burns that he was forced to go to a hospital to have them dressed. A few days later when he was able to resume work, he was shown the episode of the bridge on the screen and he enthusiastically declared it was well worth the "pains" involved in making it.

Douglas Fairbanks, Jr., is wasting no time in becoming a full-fledged movie star. No sooner than work is begun on a picture in which he is featured, than he is called upon to make a speech in a Chicago motion-picture theater. He slipped in between shows and made his first little talk. He was so delighted with the experience that he remained several days, appearing four times a day. Doubtless the ovation he received had much to do with making the ordeal of speaking seem pleasant.

While Gustav Seyffertitz was being flogged for an important exterior scene in "Under the Red Robe," at Stamford, Connecticut, a passing motorist saw the scene, stopped his car and pushed his way thru the crowd to where Seyffertitz hung limply, large red welts showing on his body. It took some time for the director, Allen Crosland, Alma Rubens and Seyffertitz to impress upon the would-be Samaritan that this was all for the movies.

George Hackathorne is at present on location in the vicinity of Phoenix, Arizona, making exterior scenes in the screen adaptation of Harold Bell Wright's famous novel, "When a Man's a Man." Mr. Hackathorne portrays the character of Yapapai Joe. Since going on location, Mr. Hackathorne has made a number of trips to Tucson, Arizona, where he used the archives of the University of Arizona to look up data for future characterization. Hackathorne is regarded as one of the most versatile of the younger screen actors. He will be remembered for his portrayal of The Little Minister in the Famous Players adaptation of the Barrie play.

"Rouged Lips," Rita Weiman's story, is being put on the screen with Viola Dana as the leading woman. It is the story of the stage and stage people and said to be one of the best comedies ever written about that phase of life. The Metro studios in Hollywood have built a complete replica of the interior of a theater in order to have the proper background. There are any number of surprises in the way of lighting effect and costumes that give a novel note to the picture.

Jack Pickford is now preparing to launch a new screen feature, work on which will take up most of the summer. No title has been selected for the new story but it is understood that it will be a Kentucky mountain picture of the type in which he has won great popularity. His wife, Marilyn Miller, had intended to co-star with Jack, but the terms of her new Ziegfeld contract prohibit her appearing on the screen.



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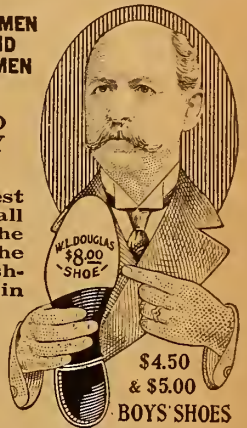
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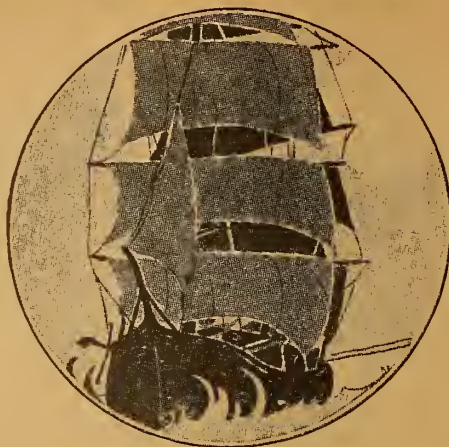


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### *Advocate of Self-Expression*

What Čizěk, famous painter and revolutionary pedagogue, is doing in his school is told by Dorothy Donnell Calhoun.

### *Play-Going Pests in Paris*

George Middleton writes humorously of the difficulties encountered by Americans in Paris on their first trip to the theater.

### *When Harris Met Gorky*

An account by Herman George Scheffauer of the time when Frank Harris attempted to interview the great Maxim Gorky.

### *Why Do We Misbehave?*

Is there more lawlessness than there used to be because there are more laws and easier ways to break them? John H. Anderson discusses this.

### *These, Too, Will Delight You*

A reproduction in full color of a painting by Leon Gaspard and a discussion of his work by Edgar Cahill; two pages of humorous sketches by August Henkel; paragraphs gleaned from the writings of the French columnist, Sebastien Dudon; extracts from "The Diary of a Small Boy," by Lydia Steptoe; a one-act play, "Red Hair," by Helen Woljeska.

# SHADOWLAND

*For September*



## On the Camera Coast

(Continued from page 70)

Mary as doing anything that crashes. She is a tiny, sad-eyed, scared little girl who came here from Chicago and happened to get herself discovered by von Stroheim. She says that Lillian Gish has been the passion of her life and that her room was always filled with all the Gish pictures she could lay hold of. And it happens that she is very like Lillian both in appearance and technique.

Donald Crisp has returned to Hollywood for the first time since he acted the part of the brutal father in "Broken Blossoms." In which connection a story with a moral: Mr. Crisp had just been married when he was acting in the Griffith classic. I remember that one of his friends warned him never to let his young wife see him in that terrible make-up. "She will surely think of you as she saw you in that brutal part and trouble will follow." Trouble did: also a divorce. Moral: leave your make-up at the studio. Crisp is to direct "Ponjola."

The New York producers who offered Ruth Roland a job on the stage in New York didn't know much about the other side of Ruth Roland. Film acting is just a little side issue with her. She is a very rich woman as the result of her large real-estate operations and is regarded as one of the shrewdest and keenest business women in the West. You couldn't pry Ruth out of Hollywood if you gave her a New York theater.

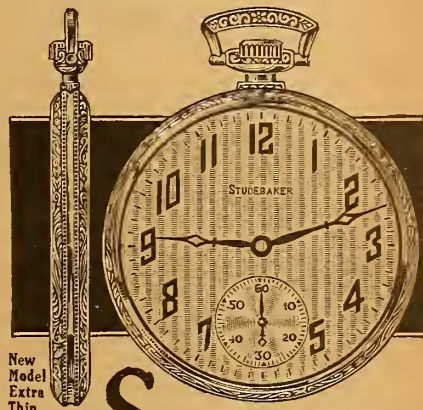
Another woman is going rapidly to the front of the movie world. This is Jane Murfin who wrote several Broadway successes with Jane Cowl. She made a fortune out of three or four dog pictures. When it became known that she was making a picture in which a dog was to be the hero with a love affair of his own, Hollywood, home of the wise guys, almost exploded with laughter. When they saw her picture, they all rushed out and bought dogs. Now, having finished the canine phase of her career, she is filming some of her stage successes down at the Ince studio. She is regarded as one of the finest directors to come into pictures for many a year. Her leading lady is May Allison who has come back to the screen recently after a long retirement.

Another woman who has come back after a disappearance of many, many years is Cleo Madison. I saw her in a new James Oliver Curwood Canadian picture the other day with Guy Bates Post; and she was really wonderful. She was the reigning favorite way back in 1912.

Life is certainly not monotonous up in Guadalupe where Cecil De Mille is filming "The Ten Commandments." About every other day the newspapers carry accounts of some wild accidents that happen. It's a mild day when a bunch of chariots don't go over a cliff or something. The Eleventh Cavalry has come down from the North to help with the horsemanship and even some of the soldiers have been put out of business. From all accounts it will be one of the greatest pictures ever made and by far the biggest thing Mr. De Mille ever attempted.

In which connection a story: Just before they started for the location, Theodore Roberts, who takes the part of Moses and James Neill, who plays Aaron, were waiting to see Mr. De Mille to have their make-ups looked over—a ceremony that De Mille always insists upon. But De Mille was very busy and they waited and waited. At last Mr. Roberts waylaid the secretary and said with some tartness, "Young woman will you please inform

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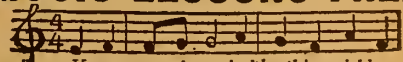
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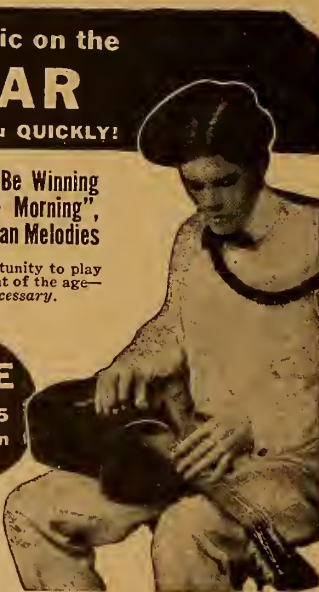
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Evelyn Brent, the English girl who quit the Douglas Fairbanks because Doug didn't make pictures enough to suit her, is to play the lead in "Harbor Bar," of which Monte Blue is to be the leading man.

Mary and Douglas, between pictures, recently went on a camping tour. It was supposed to be a deadly secret; but their camping place was on a lonely beach near San Juan Capistrano.

Lenore Ulric has arrived to play "Tiger Rose" for the Warner Brothers. She said the biggest thrill she got on the trip across was feeding all the stray dogs at the stations.

Hope Hampton has also arrived and she pervades the place. She took a house in Hollywood and moved out because she didn't like one of the rag rugs. Now she has taken another bungalow. She has a little grey touring car and races all over Southern California. I saw her the other day at a road-side barbecue stand eating pork sandwiches with her manager.

King Vidor has departed with a company to Ensenada on the Mexican coast to film Hergesheimer's "Wild Oranges."

Charles Ray is building a new \$3,000,000 studio in the heart of Hollywood. Some kind of a row has resulted in his parting company with the United Artists and another organization will release his "Courtship of Miles Standish."

The lovely Marilyn Miller Pickford is in California spending a second honeymoon with her husband Jack Pickford. They have a little Spanish bungalow in Hollywood. She will not try films again.

A brother of Ramon Navarro, whose real name is Samaniego, has come from Mexico and will appear in Constance Talmadge's next picture. He is said to be quite as good looking as the first of the crop, also a very charming and well-educated boy.

## Lunching With the Stars

(Continued from page 77)

is playing opposite him, comes in here every day. She'll eat crackers and milk or just take a glass of milk. Yet she just bubbles over with life.

"Constance Talmadge is another one for eating crackers and milk. Connie never eats meat, but now and then she'll vary her luncheon to a vegetable dish. "Now Norma is a heartier eater than her sister."

This reminded us of Norma when she was making her pictures in New York and there was no restaurant at the studio. Norma enjoys concocting dishes, and her favorite "indoor sport" at that time was making Irish stew in her dressing-room over an electric burner. Whisper it!—Norma dotes on Irish stew. But with Hollywood came the special chef, so "the good old days" are gone—at least temporarily—on the wings of science.

"Norma," Sally continued, all unaware of our "stew reminiscent," "sometimes has roasted or broiled chicken, or a salad of sorts. I have known her to munch only crackers and milk, tho."

"John Gilbert, like Charlie Chaplin, is an adventurous eater. He thinks nothing of ordering two or three entrées at one time. Then he'll taste each and finally eat the one that appeals to him most, leaving the others untouched."

"Did you ever wait on Will Rogers?" suddenly recalling that that champion exponent of the great American sport, gum

(Continued on page 118)



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Fatherhood should be a Felony, punished as a Capital Crime, when a man knowingly slaughters all that is most sacred in a woman's heart; her faith in the ability and character of her husband, her expectations of a happy home, her hopes of some day becoming the mother of healthy, strong, laughing little ones.

## Make Yourself Fit Before You Marry

**Stop! Think!** Don't take the fatal step. Fit Yourself for matrimony before you ask any woman to marry you. She can't know the things about you which YOU know and many of your men friends know. If you are weak, watery-blooded, bilious; with your tissues rotting away with constipation and your manhood lost through early excesses and dissipations, you are Unfit—Unclean—in no condition to marry her or any other girl.

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*Patricia Sedgwick*

**Lunching With the Stars**

(Continued from page 116)

chewing, is expected in Hollywood soon to resume his picture activities.

Sally fairly chortled. "I should say so! He's about the most popular man in a studio restaurant. He comes slouching in and always removes his coat before he eats—an old ranch habit, he says. That's the signal for a grand commotion. Everybody makes a dash to sit at his table. If I could only remember all the funny things Mr. Rogers says to me when he orders lunch," she moaned helplessly. "He usually asks about every dish on the menu and then winds up with:

"Sally, what did you eat for lunch?"

"Then I tell him.

"And he says: 'Well, gimme the same. If you can stand it, I can.'"

We joined in her laugh, then: "How about some of these pretty leads."

"Wanda Hawley likes salads. Fritz Brunette," (Sally was going great by now), "always has soup and coffee. Kathlene Clifford loves macaroni, and Patsy Ruth Miller invariably orders hot tamales, Claire Adams must have been reared near the Great Lakes, for she always orders fish. Eva Novak and her sister, Jane, are hearty eaters and whether breakfast, lunch, or dinner, order very heavy meals. Eva is easily satisfied, but Jane is more particular."

"How about Mary and Doug," we shot in a word edgewise as Sally of necessity paused to enjoy the novelty of a good breath.

"They don't eat anything," she shook her head, "Not a thing. They have a chef and a good restaurant where the other players can order anything they want, but they usually go to their dressing-room bungalow and finish up some work or other while eating crackers and milk or just tea or coffee. When they go on location, they take their portable kitchen along with the chef who cooks for the other players but not for Mary or Doug. I don't see how most of the stars get along on what they eat," Sally deplored.

Here we pause. Here we request you to travel back to the hark ye, and hark ye well the line that we emphasized at the beginning of this narrative. Motion-picture stars are "food shy" at noon time. They are "food shy" from necessity. For look you, after consuming a good sized meal, so much blood has to be enlisted for digestive purposes that to meet this sudden demand considerable blood is drained from the cerebellum—or thereabouts—and the natural result is drowsiness. Automatically, a star loses a great deal of mental driving force, of spontaneity, of interest in his work.

One hundred per cent. is required of a star in emoting before the camera. If he can't give it because one of the other of these requirements is missing due to the consumption of a large luncheon, the picture is not up to par and everybody—from the director, to the producer, to the movie fan—indulges in a spell of irritation.

Which is why the stars, while they may not be conforming to a diet, conform to the unwritten law of the studio—"easy on the noon day meal."

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(Continued from page 84)

in your wife's hands is a bank book in her own name. Most women enjoy reading it too. Harold Lloyd is thirty. Your letter was perfect and so were your sketches. Au revoir!

SE JA SE.—Yes, I belong to the *ancien régime*. So you speak eight languages. I have all I can do to speak one. Dont you ever get a bit confused? Herbert Somborn was Gloria Swanson's last husband. Joseph Schenck has been in the theatrical business for some time. Why Inc. after our name means that this firm has been incorporated—that it can do business under the laws of the State of New York. Understand?

MYRT.—Yes, but do we ever rightfully get more than we give? And doing all we can to promote our friend's happiness is better than to drink continually to his prosperity. Florine de Hart was the last contest winner, and she was from Virginia too. Mighty pretty little being. Yes, Elaine Hammerstein with Truett. Johnnie Walker in "The Worm." Sounds like an underground story.

MABEL A. M.—No, I dont agree with the man who said a woman who writes commits two sins; she increases the number of books and decreases the number of women. What bosh! We have some mighty fine women who write. So you live in a one horse town. Docs that mean you are all going in the same direction?

OLIVE H.—I dont know how we are going to settle this. Some say Thomas Meighan has blue eyes, and some say brown. I have always said brown.

RICHARD P. W.—Hello there, Richard. Glad to hear from you again. Your letters always ring true somehow. Yes, envy is a moth to the heart, a canker to the thought, and a rust to the soul, and you envy no one. Yes, by all means go see "Merton of the Movies." It is a mighty fine play. And you liked James Morrison in "The Nth Commandment." He is always good. Hope to hear from you next month.

MARY.—And now you dont believe I am an old man. No, I cant send you my picture. Wallace Reid was born April 15, 1892. Yes, you have had bad luck. Try again. So long, Mary.

SMALL TOWN CRITIC.—Beware! Richard Dix was the lure in "The Bonded Woman." But most of the deserts are American deserts. Milton Sills' wife does not play in pictures. Yes, "Hunting Big Game in Africa" was an honest-to-goodness real picture. Nothing stagey there. You say I am a genius of the first water. Let's hope I dont get stale. I'll say you're a good critic.

LYTELL FAN.—Yes, Bert Lytell was in Europe this summer and he is now playing in "The Lone Wolf." And you want Miss Fletcher to give you an interview with Bert Lytell soon. I'll tell her.

IRENE S.—Many thanks for yours.

NUTE.—You ask me the best way to get thin. The surest way I know of, altho rather inconvenient, is to stop eating. As my friend Brown says, I know a nice, affectionate girl who goes about patting beccistaks on the back, running her fingers fondly thru the beards of oysters, holding hands for hours with breaded veal cutlets, rubbing noses with pork chops, and having affairs with boiled onions. Her emotional eyes light with amorous interest in the presence of food; they fill with great glistening tears when the plates are taken out and she sits despondent weeping gently into her coffee. Ramon Novarro is twenty-four. George Walsh in Balzac's "The Magic Skin;" also Bessie Love.

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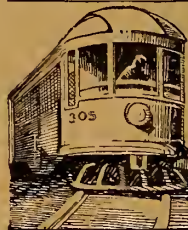


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*Silk stockings, brassieres and other small silk things* which are washed after almost every wearing require only a light suds. One or two teaspoonfuls of Lux to a washbowl of water should be enough.

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# MOTION PICTURE.

THE QUALITY MAGAZINE OF THE SCREEN

OCTOBER

26 - 3

MAGAZINE

25 CTS



Marion Davies

MARION DAVIES

Why Elinor Glyn wrote Three Weeks



# KOTEX



## A definition

"CELLUCOTTON—a very soft absorbent made of Cellulose fibre; similar to ordinary cotton in its whiteness, but absorbs much more rapidly and holds sixteen times its weight, in moisture."

The Cellucotton pad in Kotex is nine inches long and the fine gauze which enfolds it has generous tabs for turning over and pinning. Cellucotton is soft, light, cool. **It is not cotton**, although it combines the qualities of cotton with exclusive virtues of its own. For example, Kotex (the only sanitary pads made of Cellucotton), are easy to dispose of and cheap enough to throw away.

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# Protect Yourself Against These Sudden Embarrassments!

A chance meeting on the street, an unexpected invitation, a cup of coffee suddenly overturned, an introduction to some person of note—these are the occasions that demand complete self-possession, that demand calmness and ease. Those who become flustered and embarrassed under circumstances like these, instantly betray the fact that they are not accustomed to good society. But those who retain a calm dignity, who know exactly what to do and say, impress others with their fine breeding—and protect themselves from humiliation.

**D**O YOU know the comfort of being always at ease—of being always sure of yourself, calm, dignified, self-possessed?

It is the most wonderful feeling in the world. You don't have to worry about making blunders. You don't have to wonder what people are thinking of you. You don't have to wish that you hadn't done a certain thing, or said a certain thing.

The next time you are at a dinner or a party, notice the people around you. See if you can't pick out at once the people who are well-bred, who are confident of themselves, who do and say the right thing and *know* it. You will always find that these people are the best "mixers," that people like to be with them, that they are popular, well-liked.

And then notice the people who are not sure of themselves. Notice that they stammer and hesitate when strangers speak to them; that they are hesitant and uncomfortable at the table, that they seem embarrassed and ill at ease. These people actually make *you* feel ill at ease. They are never popular; they always seem to be out of place; they rarely have a good time.

## Some of the Blunders People Make

At a certain theatre, recently, a man made himself conspicuous, through a blunder that could easily have been avoided. He entered a lower box with two women—probably his mother and sister. Without thinking, he seated himself on the chair that one of the women should have occupied.

The whole secret of being always at ease is to be able to do and say what is absolutely correct without stopping to think about it. One should be able to do the right thing as easily as one says "good morning."

Would you have known what seat to take in the box? Do you know who precedes when entering a theatre—the man or the woman? Do



*you* know who precedes when leaving the theatre, when entering and leaving a street car, an automobile?

People are often confronted by sudden embarrassments at the dinner table. Often corn on the cob is refused because one does not know how

it should be eaten. Some people do not know that bread must under no circumstances be bitten into. Others make the mistake of taking asparagus up in their fingers. Still others use the finger-bowl incorrectly.

How would you eat corn on the cob in public? Would you dip both hands into the finger-bowl at once, or just one at a time? What would you say to your hostess when leaving? What would you say to the young man, or woman, you had met for the first time?

## A New Knowledge That Will Give You Life-Long Satisfaction

What many people consider a "talent" for doing and saying what is correct, is really a very important social knowledge that you can acquire easily.

Would you like to know how to create conversation, how to overcome self-consciousness and timidity, how to make introductions that result in friendships, how to be an ideal host or hostess, an ideal guest?

Would you like to know all the customs of weddings, of funerals, of social calls, of formal dinners, of dances?

The famous Book of Etiquette will give you a new knowledge that you will find extremely useful. It will tell you everything you want to know. It will dispel all doubts, banish all uncertainty. It will give you ease, poise, confidence. It will make you a better "mixer," a more pleasing conversationalist. It will protect you from all the little sudden embarrassments that confront the person who does not know, who is not sure.

## Free Examination Offer

Have you ever wondered why rice is thrown after the bride, why a teacup is given to the engaged girl, why black is the color of mourning?

Have you ever wondered what to serve at a tea, how to give a "shower," how to decorate the home for a wedding, a party?

Perhaps there is some particular problem that is puzzling you. Perhaps there are several. If so, why not let us send you the two volumes of the Book of Etiquette to-day—without a cent in advance? When they arrive, pay the postman only \$1.98 instead of the regular price of \$3.50. Read them and let them solve your little personal problems. Study them carefully for 5 full days and then if you do not feel that they are a splendid investment, return them and we will refund your money.

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\* \* \*

### Mr. and Mrs. Joseph Schenck

. . . are interesting people. You have heard much about her as Norma Talmadge, but to know her as the wife of her producer and one of the wealthiest men in the entire industry is another matter.

There are extraordinarily beautiful photographs, too, in this number and a variety of human interest stories, interviews and articles which make the pages rich indeed.

*The November  
Motion Picture Magazine*

On the News-stands  
October First



# Can Married Life Be Made a Perpetual Honeymoon?

Should the blushing bride and the tender bridegroom expect their married life to be a perpetual honeymoon? Can these more or less indifferent husbands and disillusioned wives bring back those happy days of perfect understanding, of mutual give and take? Or, if they are so indifferent that they don't care to bring them back, isn't there a perpetual honeymoon for them somewhere?



**Y**ES, there is a way—a certain, positive way—that will enable you, husbands and wives, to have again the thrills of courtship—to do away with heart-rending misunderstandings—to destroy forever that soul-grinding wrecker of happy married life—INDIFFERENCE! There IS a way to make the one you HAVE the one you WANT—or the one you want YOURS!

No longer will there be any excuse for the bride who plunges into marriage with pitiful ignorance of man—and even of herself! No longer need happy brides become disillusioned wives!

You can't afford to take chances with your happiness. You women who now enjoy the complete affection of your husbands, keep it! Don't share it with any other woman! But you must share it unless you know how to hold it. If you don't fully understand the Philosophy of Love, your chances of happiness are mighty slim.

How many wives know how to keep aflame the love of their husbands? Why does a husband take his wife for granted? Have you become indifferent to your husband? If so, what is likely to happen? Are you disgusted with men? Should you accept the attentions of other men? Should children keep a woman married? Should you divorce your husband and try again, or should you make the best of it? Is a married woman entitled to "thrills"?

Why do some men grow increasingly indifferent as their wives go to untold lengths to please them? Can husbands be made always attentive and considerate? Can a dead love be revived? What is the danger year of married life? Why do the marriage relations often degenerate from a pleasure to a duty? Must all men be either "dubs or devils"? Must a woman always consider her husband first? Do you want Your husband to serve you from a sense of duty or because he wants to? Do you know what things most irritate and disgust a man? What things you may do to increase immensely your own charm and desir-

ability in a man's eyes? Can you tell when a man really loves you—or must you take his word for it? When does a woman become "cheap" or "common"? Why will so many men do almost anything to win a woman's regard, then when they have it, do little or nothing to retain it? Isn't there some way a wife may be always desirable to her husband?

If you have solved all the many problems of both the married and the single relation, you are one in ten thousand! But if you are in doubt—if you want to know why marriage is such a failure and how it brings husbands and wives to unthought of conditions, get quickly "The Philosophy of Love."

What is it? A book! Yes, a book, but not a story or a novel. It is a heart-to-heart, confidential talk on those problems and complications of sex, love, and marriage about which all of us are so pitifully ignorant and concerning which we should be so well informed. There is only one person qualified to write such a book—Elinor Glyn, author of "Three Weeks," and internationally acknowledged as the one woman who knows more about love than any living individual.

In "The Philosophy of Love," Elinor Glyn places a magnifying glass unflinchingly on the most intimate relations of married life. No detail, no matter how delicate or avoided by others, is spared by her. She has determined to get at the very root of the marriage relation. The men are not spared. Nor are the women. This book will be a bombshell to thousands—around it will rise up a hubbub of violent discussion. Certain "holier than thou" critics may decry such an attempt to rule love and not be ruled by it.

Perhaps you may think Elinor Glyn goes beyond the bounds of propriety in exposing various evils and in pointing out swift, sure remedies for them. She is daring, most assuredly. But a book of this type, to be of great value, must not mince words.

## Who is to blame?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman"? Elinor Glyn, famous author of "Three Weeks" and the world's highest authority on love, says it is generally the wife's fault—and proves it! She explains how such things can easily be prevented—how all men and women can hold forever the love they cherish.

## SEND NO MONEY

Don't take our word for a single statement made here. Without advancing a penny, get the book. Enjoy to your heart's content the throbs and thrills it contains in abundance. You will be held spell-bound. You may even gasp at its unafraid analysis of love. But no matter how much this book may revolutionize your ideas and opinions of love and marriage, BE SURE to try out some of its suggestions. Do what Elinor Glyn says. And be prepared for what happens!

Simply fill out the coupon below—or write a letter—and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only \$1.98, plus a few pennies postage. If you are not more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.

Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y. Then be prepared for the greatest thrill of your life!

The Authors' Press, Dept. 171, Auburn, N. Y.

Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only \$1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money. If I keep the book, there is nothing further to pay.

De Luxe Leather Edition—We have prepared a Limited Edition, handsomely bound in Royal Blue Genuine Leather and lettered in Gold, with Gold Tops and Blue Silk Markers. No expense spared—makes a gorgeous gift. If you prefer this leather edition—as most people do—simply sign below, place a cross in the little square at the right, and pay the postman only \$2.98, plus postage.

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IMPORTANT!—If you reside outside the U. S. A., payment must be made in advance. Regular Edition \$2.10. Leather Edition, \$3.10. Cash with coupon.





Photograph by Lewis-Smith, Chicago



Miss Marilyn Miller, star of  
Ziegfeld's musical comedy,  
"Sally"

# "I Can Teach You to Dance Like This"

*Sergei Marinoff*

"And you can study under my personal  
direction right in your own home."

**F**EW PEOPLE living outside of New York, Chicago, or the great European capitals have the opportunity to study dancing with any of the really great masters. And the private, personal instructions of even average teachers range upward from \$10 an hour.

But now, the famous Sergei Marinoff has worked out a system of home instruction. You can learn classic dancing in all its forms—interpretive, Russian, ballet, aesthetic, Greek—at a mere fraction of the cost of lessons in the studio.

**A Fascinating Way to Learn**  
It is so easy and so delightful. Just put the record on the phonograph, slip into the dainty little dancing costume (furnished free with the Course) and you are ready to start. Now comes the voice of Marinoff himself instructing you, telling you what to do, while the spirited rhythm of the music inspires grace and confidence in you. And guided by the charts, the photographs of Marinoff and his students and the easy text, you master the technique of the dance.

Your progress is rapid and soon you develop confidence so that you are eager to dance before an audience.

## FREE

### *Dancing Costume, Phonograph Records, Complete Studio Outfit*

A dainty costume designed so as to permit free use of the limbs, ballet slippers, everything you need to help you with your lessons comes FREE with the course. Simple charts and beautiful photographs illustrate every lesson while phonograph records and simply worded text teach the essential points of technique. You can learn to dance, as you have always longed to dance, and your lessons will be pleasant and easy.

### Charm and Grace

The natural beauty of the body is developed, an exquisite grace and flexibility cultivated by correct training in classic dancing. For better health—for greater beauty—for poise—for slenderness—dance! Dancing is the pleasantest form of exercise.

As a means of developing grace in children, dancing is unsurpassed. And with my method, mother and daughter can grow graceful together.

### And Fortune—and Glory

The popularity of classic dancing grows greater every day. It has won its place in American life.

For the theatre—vaudeville—the movies—civic and college pageants—for private social affairs—everywhere

the dancer is in demand. Startling salaries are paid. And those who can dance for charitable entertainments or for the pleasure of their friends quickly become social favorites. In addition, one is so much more desirable as a partner in ball room dances when she has developed a sense of rhythm, and cultivated suppleness through classic dancing.

### Write to Sergei Marinoff

Everyone interested in dancing should write to Sergei Marinoff at once and get complete information concerning his splendid system of home instruction in **Classic Dancing**. This information is **free**. Send the coupon today.

M. SERGEI MARINOFF

### School of Classic Dancing

Studio 12-67 1924 Sunnyside Avenue, Chicago

M. Sergei Marinoff,  
School of Classic Dancing,  
Studio 12-67 1924 Sunnyside Ave., Chicago  
Please send me FREE portfolio of art plates and full information about your home study course in Classic Dancing. I understand that this is absolutely FREE.

Name .....

Address .....

Age .....



"We are advertised by our loving friends"

Evelyn E. Hopf, Thrall, Texas.



Betty J. Moore, Peru, Indiana.

# Mellin's Food Babies

Thousands of mothers have found that the Mellin's Food Method of Milk Modification satisfactorily solved their infant feeding problems. Give your baby the good health that is obtained from the proper use of Mellin's Food and milk.

*We will gladly send you a Free Trial Bottle  
of Mellin's Food and a copy of  
our book, "The Care and  
Feeding of Infants."*

Mellin's Food Company  
177 State St., Boston, Mass.





## An Answer To Anonymous Letters

It is agreed that the writing of anonymous letters is sometimes a symptom of insanity. However, it is not nearly so definite a symptom of an unbalanced mind as the heeding of such letters would be. For, when all is said and done, it is a person standing behind his words which gives them import and weight.

We regret being forced to turn over this page to a protest of this nature but it is our only medium of answering the intermittent destructive and anonymous letters which come in the mail-bags. Reading them would be sheer folly, for some fragment of their maniacal atmosphere might remain in the unconscious mind and bear evil fruit. Therefore, every anonymous letter which comes to the MOTION PICTURE MAGAZINE is relegated to the waste-paper basket, unread.

Other letters, which we receive in large quantities, are welcome. They are read carefully and considered well, however radical or critical they may be. Letters from readers are a bright spot in every editor's work. . . . But for anonymous letters we have no time and we hope for the day when our waste-paper basket will be free of them.

## Motion Picture Magazine

(Trade-Mark Registered)

Founded by J. Stuart Blackton

OCTOBER, 1923

Vol. XXVI

No. 3





## Is your skin oily— your nose shiny?

*You can overcome this condition  
by the right treatment*

A certain invisible amount of oil in your skin is necessary to keep it soft and supple. But too much oil not only spoils the appearance of your skin; it very much increases the danger of infection from dust and dirt.

Don't let your skin get the habit of always being shiny with too much oil. Use this treatment once or twice a day, and see how helpful it will prove in keeping your skin in just the right condition:—

**C**LEANSE your skin by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now with warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it thoroughly into the pores with your finger tips—always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible rub your face for thirty seconds with a piece of ice.

This treatment will give your skin a firmer, fresher look the first time you use it. Follow it persistently and see what a wonderful improvement it will make in your appearance.

### *The right treatment for your type of skin*

No matter what kind of skin you have—you will find the treatment that especially meets its needs in the booklet, "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap.

Special treatments for each different type of skin are given in this booklet. By following these treatments thousands of women have

*"WITH warm water work up a lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub thoroughly into the pores . . . " The rest of this treatment is given in the first column below.*

overcome the faults in their complexion and built up a fresh, clear, lovely skin.

Get a cake of Woodbury's today, and begin tonight the right treatment for *your* skin. A 25 cent cake of Woodbury's Facial Soap lasts a month or six weeks. Woodbury's also comes in convenient 3-cake boxes.

### *Three famous Woodbury skin preparations —guest size—for 10 cents*

**THE ANDREW JERGENS CO.**  
1310 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing,

A trial size cake of Woodbury's Facial Soap  
A sample tube of Woodbury's Facial Cream  
A sample box of Woodbury's Facial Powder  
Together with the treatment booklet, "*A Skin You Love to Touch*."

If you live in Canada, address The Andrew Jergens Co., Limited, 1310 Sherbrooke St., Perth, Ontario.  
English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name .....

Street .....

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*Cut out this coupon and send it to us today*





Photograph by Ira L. Hill

#### RAMON NAVARRO

Valentino created an intensive vogue for the Latin. Then he left the screen, perforce. And Ramon Navarro, who will next be seen in Rex Ingram's "Scaramouche," seems to have gone a long way in filling the demand. His popularity continues and he is the subject of the majority of the Letters to the Editor





#### CORINNE GRIFFITH

For a long time Corinne Griffith was submerged in mediocre productions. But now things have changed. And the beautiful Corinne has been given the leading rôle in the screen version of the Gertrude Atherton novel, "Black Oxen." It was a rôle coveted by any number of fair ladies of the cinema





#### LOUISE FAZENDA

Greater love for her art has no woman than this . . . that she continually sacrifice her pulchritude and charm to the characterizations she offers in the name of Comedy. For many years Louise Fazenda did this. But now, at intervals, the camera catches her in her natural loveliness





Photograph by Russell Ball

#### DOROTHY MACKAILL

Another personality to be reckoned with . . . Dorothy Mackaill. She has just finished playing opposite Richard Barthelmess in "The Fighting Blade," and her portrayal has interested all those who have seen it. For it promises even greater things when her screen technique is perfected





Photograph by Nickolas Muray

#### JOSEPH SHILDKRAUT

He came first from the Broadway stage to the screen as the Chevalier in "Orphans of the Storm." And recently he changed his mind about appearing in "Masters of Men" and has gone to the Talmadge studios where he will be seen with Norma in "Rose of All the World"





Photograph by Victor Georg

#### MAE MARSH

The name of Mae Marsh is almost synonymous with motion pictures, for she was one of the first personalities that the camera discovered. Griffith's "The White Rose" brings her back to us after an absence of an all too long duration. Now she is in California where "Daddies" is being filmed. But she will likely return to the Griffith studios before the end of the year





**DALE FULLER**

It was Eric von Stroheim who took Dale Fuller out of comedies and gave her an outstanding place in the dramatic ranks thru her work in his "Foolish Wives." And ever since he has sponsored her. "The Merry Go Round," actually von Stroheim's effort, afforded her other opportunities, and she will next be seen in his screen version of Frank Norris' "McTeague," to be called "Greed"



# We Interview Elinor Glyn

And Discover Why She Wrote "Three Weeks"

## THE CAST

Elinor Glyn . . . . . Author of "Three Weeks," Etc.  
 We . . . . . Gladys Hall and Adele Whitely Fletcher  
 Members of the Press, Motion Picture Executives, Débutantes, Secretaries, Flunkies, Etcetera

SCENE I.—Italian gardens of the Ambassador Hotel, New York City. It is tea-time. Manhattan's younger set is dancing and sipping iced drinks, nibbling tiny sandwiches, flirting, smoking perfumed cigarettes and exchanging girlish confidences between the fox-trots of the stringed orchestra ambushed in palms and ferns. At one end of the gardens, at the foot of the winding marble stairway, a formal tea is in progress. Elinor Glyn who has come to America to supervise the screenic production of her famed "Three Weeks," is the deserved guest of honor. Other guests are comprised of members of the press, magazine representatives and motion picture executives. Gladys Hall and Adele Whitely Fletcher enjoy two vantage points, facing Madame Glyn. They study her fashionable black and white costume, her pale face framed with close, red hair . . . her half-closed, enigmatic green eyes . . . her voice so softly modulated as to be but half caught above the strains of the music . . . her white and jeweled hands . . . her scarlet lips. . . .

GLADYS HALL (kicking Adele Whitely Fletcher's

newly whitened kids under the table): Say, why dont we do a double interview with her . . . er . . . Madame Glyn? She'd have something worth while to say. That woman knows life. Look at her. You're going to miss this opportunity. I suppose . . . ?

ADELE WHITELY FLETCHER (directfully): You've walked all over my shoes. It's plain to see that culture has no effect upon your antics. No, I'm not going to miss this opportunity, lest your education in the science of tiger skins be neglected. I'll make the arrangements before we leave today. Sit still, if you please, Miss Hall. Avoid the rush. I'll make them before we leave.

GLADYS HALL (smartly): I should trust to your efficiency.

ADELE W. F.: I suppose I'll pay for my efficiency by watching you recline on some

kind of an animal pelt every time I week-end with you. Ah, well. . . .

G. H. (magnanimously): I'm willing to do this interview without eating. If she doesn't invite us to tea or luncheon, it'll be all right with me. . . .

A. W. F. (with rising inflection): Oh, be yourself, be yourself. Are you hypnotized?

(Silence, as the tea progresses.)

SCENE II.—Madame Glyn's suite at the Ambassador. It is cool and spacious and hung with gay chintzes. Over the mantel and on little side tables may be glimpsed leather frames containing—family portraits. Human nature is always unexpected and but seldom understood. There is a portrait of Madame Glyn standing by her mother looking into an open fireplace. A portrait of her younger daughter, with husband and baby. Another portrait of her elder daughter. A charming, autographed picture of Mary Pickford, showing yet again Our Mary's universality. There are other portraits . . . of young English boys . . . of men of dignity . . . and everywhere vases of garden flowers. Nowhere are there hot-house growths exhaling erotic breaths. Nowhere is there evidenced the famous tiger skin. But the new Elinor Glyn doll, a tiny replica of herself, and the handiwork of her sister, Lady Duff-Gordon, otherwise known as Lucile, rests in a deep chair, in the same aristocratic repose as her living prototype.

Elinor Glyn, charmingly attired in a shade of soft orchid, rests in another deep chair. Her costume, like the costume of the imitative doll, is also the product of Lady Duff-Gordon—and looks it.

It would be noticed by an observer that both G. H. and A. W. F. have omitted their habitually applied high and healthy color. They have plaintively endeavored to emulate Madame Glyn in the way of pale cheeks and lipsalve. They haven't enough grandfathers to look Continental, but they are trying, they are trying. . . .

A. W. F. (getting the interview





Said Elinor Glyn: "The Lady in my story was a despotic Slav. And Paul was an Englishman, a gay youth with *insouciance*, of old family. . . . And theirs was a great love . . . they had an intellectual bond, a physical bond and a spiritual bond. Each bond supplemented the other, giving them a love that was transcendental"



At the Goldwyn studios Mrs. Glyn is to remain beside the camera thruout the filming of the entire production. And, at the left, we see her with Abraham Lehr, Vice-president, in charge of the production, Carey Wilson who will also work on the continuity and June Mathis, editorial director of the studios

*elegantly in hand*): Who is going to play the Lady in "Three Weeks," Madame Glyn? We hear that Theda Bara . . .

ELINOR GLYN (*in her low and mellow voice*): Yes, yes, I know. But it is not fair to Miss Bara or to me for such a report to be printed. I have not yet decided who is to play the Lady in my story. And the selection of the entire cast, director *et al.*, rests with me. I shall remain beside the camera at all times.

G. H. (*with lively interest*): Who do you think will play your Lady? What particular quality must the actress have?

ELINOR GLYN: Distinction. Distinction. I sometimes think I shall have to go outside of the precincts of the screen. My lady was a despotic Slav. That is why she could do what she did without injury to herself. With a high, accustomed hand she took things she most desired from life. Her summoning of Paul, just in the beginning, was no more to her than the summoning of some lackey to amuse her. Later, she came to love him very greatly, as only a woman of her blood and type can love.

Once, in England, at a house-party, I played the Queen in an episode in "Three Weeks." But that was long ago.

G. H. (*rising to the occasion*): Why don't you play the Lady now? Why seek distinction in or out of Hollywood, when . . .

ELINOR GLYN: I am young enough here (*indicates her heart*) but I am too old here (*touching her throat and brow*). But then, I may give the actress who plays the Lady my spirit, perhaps. I hope to.

A. W. F.: You are going to supervise the entire production, they tell us. ■

ELINOR GLYN (*with quiet determination*): Every scene. "Three Weeks" is my masterpiece. They must not be permitted to do with it what they did to my other stories given to the screen. That must not be. Already I have written the scenario, and it contains every least bit of business. But none the less, I shall select my director carefully—and my cast. I have studied screen technique

so that I have the right to complain if they refuse me my way with my story. And if "Three Weeks" doesn't come to the screen a beautiful and an inspiring drama of a love composed of a perfect trilogy, it will be because they have not let me do the thing as I planned to do it.

G. H. AND A. W. F. (*in an unwonted unison*): Tell us your belief in "Three Weeks" as a novel . . . as a drama . . . ?

ELINOR GLYN: I know it to be a great story that will live long after I am gone. People branded my story. They read into my beautiful, spiritual love-scenes the lesser thing in their own minds. More, they read the isolated love passages and skipped the other parts. And when the Lady died, most of them put the book down and went no farther. They said to themselves that the love scenes were over and so, for them, was the purport of the book. But it was *after* the death of the Lady that the great meaning of the book was revealed. It was after the death of the Lady, after the Gethsemane of hope and earthly longing, that Paul knew the great spiritual victory the Lady had prayed and hoped for him.

A. W. F. (*subdued*): Then it was a great love between Paul and the Queen?

ELINOR GLYN: A very, very great love, my dear young ladies. Paul and the Lady had that blessed trinity of love of which I have spoken. They had an intellectual bond, a physical bond and a spiritual bond. Each bond supplemented the other and gave them a love that was transcendental. Without any one of these no love can reach its highest state of being.

G. H. (*engrossed*): How did you come to write "Three Weeks"?

ELINOR GLYN (*smiling back, touched again with the wistful remand of the hour that gave her her inspiration*): I wrote "Three Weeks" after I had married and gone back to England to live after years spent in Paris and on the Continent. My spirit, somehow, was oppressed in England in the beginning. I missed the high and solitary garden in which I had grown up. The wilderness of





"I wrote 'Three Weeks,'" confessed Mrs. Glyn, "because I wanted to show the beauty of a woman not afraid of her emotions. The English and American women are terrified of passion. They are brought up to regard the natural instincts as sinful. They know little or nothing of the beauty of love and passion and, as a result, they sidestep it whenever they meet it." Below is an informal picture of Mrs. Glyn taken during her previous visit to California when she served as an extra for the sport of the thing

ent. And so I made my Lady a Slavic woman. They know love. They serve love. I made her a queen, a despot, with some of the attributes of the tiger. And when you are describing a tiger you cannot give it the attributes of a spaniel. (*She hesitates a perceptible second . . . then continues.*) Of course, there are many who have said to me, "Why write of tigers?" (*a smile of scorn edges her scarlet mouth*) And to such people I say, "Go on drinking your narcotic. And die without having lived."

(*There is a silence in the room as she finishes. Neither G. H. nor A. W. F. stir. And Madame Glyn sits very quietly, too. It is one of the Madam's "Great Moments."*) . . . . .

ELINOR GLYN (*continuing presently as tho there had been no pause*): I wrote "Three Weeks," then, because of what I have told you. I put my soul into the writing. And I believe that the Anglo-Saxon women, too, can know and enjoy the beauty of love if they will but accept it and break thru the prison bars of their spirit . . . their inhibitions.

A. W. F. (*arousing herself with an all-too-obvious effort*): But the censors? How will they feel about "Three Weeks"? Will they discern the spiritual value of the Lady's love for Paul as you have told it to us?

ELINOR GLYN: If they will permit me to put "Three Weeks" on the screen as I have it written in my scenario now, I am sure it will be understandable and acceptable. If they put what you call your American "pep" in . . . ah, then, I cannot say. . . . But yesterday at luncheon one of the censors was my guest and afterward I brought her to my suite and talked with her as I have talked with you and she told me that the censors would permit "Three Weeks" as I have adapted it for the screen.

G. H.: How about Paul? Who will play Paul?

ELINOR GLYN (*softly and sadly*): The war has  
(Continued on page 107)

books among which I found my own culture, my own education. I felt restricted and one day I wandered into my garden, into the summer-house where I was wont to write, and began. . . . .

I always write in longhand, very rapidly, with few if any corrections, and I believe that I wrote forty odd chapters of "Three Weeks" before I paused to read them over. And when I read them I had the unequalled moment of beauty of knowing that I had written that which I had hoped to write.

"Three Weeks" shows the beauty of a woman not afraid of her emotions. The English women, the American women, are terrified of passion. They are brought up to regard the natural instincts as sinful. They are ignorant of the art of bringing the love-light into a man's eyes. They know little or nothing of the beauty of love and passion, and as a result they sidestep it whenever they meet it.

But the Latin women are differ-





Mrs.  
Douglas  
Fairbanks

. . . Of Beverly  
Hills, California



Photograph © by Strauss Peyton





Photograph by  
W. F. Seely, L. A.

An older Kerrigan today. Slightly heavier. Lines around the eyes and in the forehead, that were not there a few years ago. But the same light, soft voice. The same easy, untroubled manner

ON the vine-shaded porch of his rambling white house up Calhoun Pass way, Warren Kerrigan sat waiting for me.

Laugh that off, if you can.

I called to him, "Turn off that hose and I'll come in."

You know how you feel about those hose arrangements that spray water all over the sidewalk.

Warren turned this one off. "Shall we go inside?" he asked. "It's a rather chilly evening, isn't it?"

Even he talks about the weather, you see.

We went into the long living-room. It was softly lighted. An immense Oriental rug on the floor. A hand-embroidered Spanish scarf draped across the grand piano. A life-size portrait of Kerrigan done in oils, at one end of the room.

This is his background and it suits him very, very well.

He sat on a soft lounge under the light, one foot curled up under him, his left arm up about his head which was thrown back.

The pose suits him too, to perfection.

An older Kerrigan. Slightly heavier. Lines around the eyes and in the forehead, that were not there a few years ago. But the same light, soft voice. The same easy untroubled manner.

"I had about made up my mind never to return to the screen," he told me. "I had been away from it for about three years, and I enjoyed my vacation so much that I really

dreaded going back. I worked in the garden and read a great many books. And then, until recently, I had my mother. She left me while I was on location on 'The Covered Wagon.'"

In this way he speaks of his mother's death.

"I'm glad that I gave those three years so entirely to her. I think that she knew she was going to leave me soon, for she was quite insistent this last year, that I go back to work. It's a good thing for me now that I did. I haven't so much time in which to remember. . . ."

He continued presently: "I know it has been said of me—'Kerrigan is *passé*. He can't get a job.' This wasn't true. When I completed my last contract, I made up my mind that I would never sign another long-term contract. I would accept only rôles that appealed to me, and at the salary I felt myself worth.

"Well, for three years nothing was offered me that I felt like accepting, so I sat back and waited."

Simple, isn't it? No use sentimentalizing over "poor old Warren Kerrigan." One is inclined to visualize the movie idols of yesterday as drooping dejectedly over yellowed press notices, dreaming of past conquests, perhaps tottering feebly from one studio to another in a last pathetic effort to reinstate themselves in public favor.

It is no use trying to conjure up any such picture of J. Warren. He may have soulful eyes and wavy locks, but he's a good business man, and he hasn't squandered the money earned during his years of stardom.

During the Great Depression Period, which dethroned so many of our movie stars, he was not numbered among the frenzied ones who stormed the casting offices ready to accept any rôle, at any salary. He didn't have to auction off the old homestead, or sell the family bus. He just sat back on the porch and watched the conflict from afar

Photograph by Woodbury, L. A.





# No Longer The Idle Idol

HELEN  
CARLISLE  
WRITES  
OF  
WARREN  
KERRIGAN



"People like out-of-door stories," says Warren Kerrigan, speaking of "The Covered Wagon," "and I enjoy doing Western rôles. But I don't like to do them all the time. I'm not a cowboy. I'm an actor"

During the Great Depression Period, which dethroned so many of our movie stars, he was not numbered among the frenzied ones who stormed the casting offices ready to accept any rôle, at any salary. He didn't have to auction off the old homestead, nor sell the family bus.

He just sat back on the porch and watched the conflict from afar. And when it was all over, and a new era of prosperity dawned on Hollywood, along came James Cruze one day, piloting "The Covered Wagon" to everlasting fame.

"Hey, Warren, get aboard, and name your own figure," invited this energetic director. And finally Warren put away his books, left the garden work to

other hands, pushed back the wavy locks, and said, "All right. Let's go."

Will he stay? Does the return to the screen of this actor who was the idol of the flappers of a decade ago, signify a return to popularity of the romantic, somewhat theatric movie hero? Or will he drop out again, after a few pictures, to be seen no more upon the screen?

"I have been offered enough work to keep me busy for the next five years, if I wish to accept it," is his answer. And he believes that "The Covered Wagon" presages an influx of Western pictures.

"People like the out-of-door stories," he says, "and I  
(Continued on page 93)

Photograph by W. F. Seely, L. A.



Warren Kerrigan does not worry about cycles, or history repeating itself, or anything like that. If the picture-going public wants him back, all right. If not—he lives in a pleasant world, where there are many books to read, and flowers to cultivate and friends to visit with







Photograph  
by K. O. Rahmn

*Jack Pickford in the  
Rôle of Host Tells  
Amusing Stories of  
the Days at the Old  
Biograph Studios*

In a little Spanish cottage on the edge of Hollywood, Marilyn Miller and Jack Pickford are spending a postponed honeymoon. Marilyn has taken this summer for a holiday after three years in "Sally" so she and Jack have long days together in the California sunshine



Photograph by Nickolas Muray

When Marilyn laughed and Jack gave her a little pinch under her famous yellow curls, it was the way a fond older brother might have done. It was the pinch of a pal

Photograph by K. O. Rahmn



Photograph by Melbourne Spurr

Jack, with his golf knickerbockers and his ingenuous grin, looks like a little boy. And he has a charming sense of humor and talks easily and well



Marilyn is tall and slender and white and gracious. There is something sweet and almost medieval about her. She is the kind of Ladye in whyte that you think of as waving good-bye to the Crusaders





## The New House of Pickford

By HARRY CARR

**I**N a little Spanish cottage on the edge of Hollywood, Marilyn Miller and Jack Pickford are spending a postponed honeymoon. I was one of their first luncheon guests.

The place looks as tho it were made for a bride: Marilyn and Jack probably do not know it; but the hill upon which their little house stands has figured much in the romantic history of California.

Nearby there used to be another little cottage in which lived a pretty Greek girl who has probably died a grandmother long since. In the days of old she was the sweetheart of Tiburcio Vasquez, the early-day Robin Hood of California. It was thru her treachery that this famous old bandit was betrayed to his death.

Possibly on the very spot where Marilyn and Jack have their love nest, one of the old Spanish conquistadors stood in the long ago and looked out upon this beautiful valley with the shimmer of the Pacific in the distance and the blue line of the hills between: as he looked down, he saw two small lakes lying side by side like tears and he exclaimed devoutly "The tears of Santa Monica."

And the valley and the hills and the city beyond have been called Santa Monica ever since.

Something of the flavor of it all seems to cling to Marilyn and Jack's cottage. The little house has long cool floors of brown tiling.

Overhead are heavy beams like the ceiling of an old mission. The sun comes in warmly thru the long-barred windows and sprinkles light and love thru the room.

You half expect to hear the patter of sandals on the tiling and to see a fat Franciscan brother come shuffling into the room: when instead comes Marilyn. And Marilyn does not in the least resemble a fat Franciscan brother. Marilyn is tall and slender and white and gracious. There is something sweet and almost medieval about her: she is the kind of Ladye in whyte that you think of as waving good-bye to the Crusaders.

(Continued on page 85)



The house of the young Pickfords has long cool floors of brown tiling. And the sun comes in warmly thru the long-barred windows and sprinkles light and love. Above, Marilyn is photographed on their sloping lawn and at the left is the picture taken when Jack met her upon her return to California after the Chicago run of "Sally"



# Susie Takes A Chance

A Serial Story in Six Parts

By

LUCIAN CARY

Illustrated by Douglas Ryan

## THE FIFTH INSTALMENT

THE half-hour's drive to the police-station steadied Susie. She had managed to go to sleep the night before. And now she counted on seeing Phil again. And perhaps he wasn't so completely alienated as she had thought. She was so deep in this dream that she did not note the excitement of two shop-girls on the curb as the car slowed down in obedience to a traffic officer's whistle. The first Susie knew, the two girls were standing beside the car and shouting in unison:

"You're Susan Treadwell."

Susie stared at them uncomprehendingly. Armistead leaned forward and whispered in the chauffeur's ear. Susie saw his shoulder move forward as he reached for the gear-shift. Armistead turned quickly to the two girls.

"Don't be silly," he said crisply. "This is Magda Basarov."

One girl looked abashed, the other jerked open her purse and pulled out a clipping—a newspaper photograph of Susan Treadwell. She looked up at Susie and down at the photograph.

Armistead shook his head, smilingly.

"You're forgetting the red hair," he said to the girl.

The next instant the big car shot forward.

Armistead sank back against the cushions.

"It never rains but it pours," he said to Susie.

Susie looked back over her shoulder at the two girls.

"I feel as if we'd robbed them of a thousand dollar reward," she said.

"Just so we haven't robbed Magda Basarov of a forty thousand dollar job," Armistead reminded her.

The street in front of the police station was jammed with a curious crowd. Susie found herself facing a battery of cameras. Cameras on tripods, reflecting cameras held waist high as their users gazed into their mirrors, cameras held over the heads of the crowd. There was even a moving picture man across the street.

"Smile," Armistead whispered in her ear. "Smile!"

Susie smiled obediently. And instantly found herself smiling spontaneously. There was something bracing in this ordeal. But as Armistead helped her down and she faced a reflecting camera at a distance of three feet, the operator backing a little as he racked his pinion to get her in focus, his eyes buried in the black pyramid on top, Susie had a sudden impulse of anger, a quick, hot desire

to knock the black box out of his hand. Susie heard the shutter click.

"Smile," Armistead whispered.

Susie controlled herself. A man in plain clothes was leading the way to the captain's office.

Phil was there already. He nodded to Susie, with a faint grin. He hadn't softened a bit, Susie saw. He was going to be polite and helpful and distant. The Captain rose gallantly and gave Susie his own chair.

"This is too bad, Miss Basarov," he said to Susie.

Susie gave him a grateful glance.

"Mr. Garner has just finished telling me what he saw and heard," the Captain continued. "Would you mind telling me what you saw?"

Susie repeated in a low voice the story she had told Armistead the night before.

The Captain nodded.

"And now," he asked, will you tell me all you know about this Al Beck?"

Susie hesitated. She knew nothing of Al Beck. But Magda did. And she was Magda.

"When did you meet him and where?" the Captain prompted.

"I met him at a costume ball at Hollywood last year," Susie said. "I—" again she hesitated, glanced at the Captain, felt herself blushing. "I flirted with him—a little."

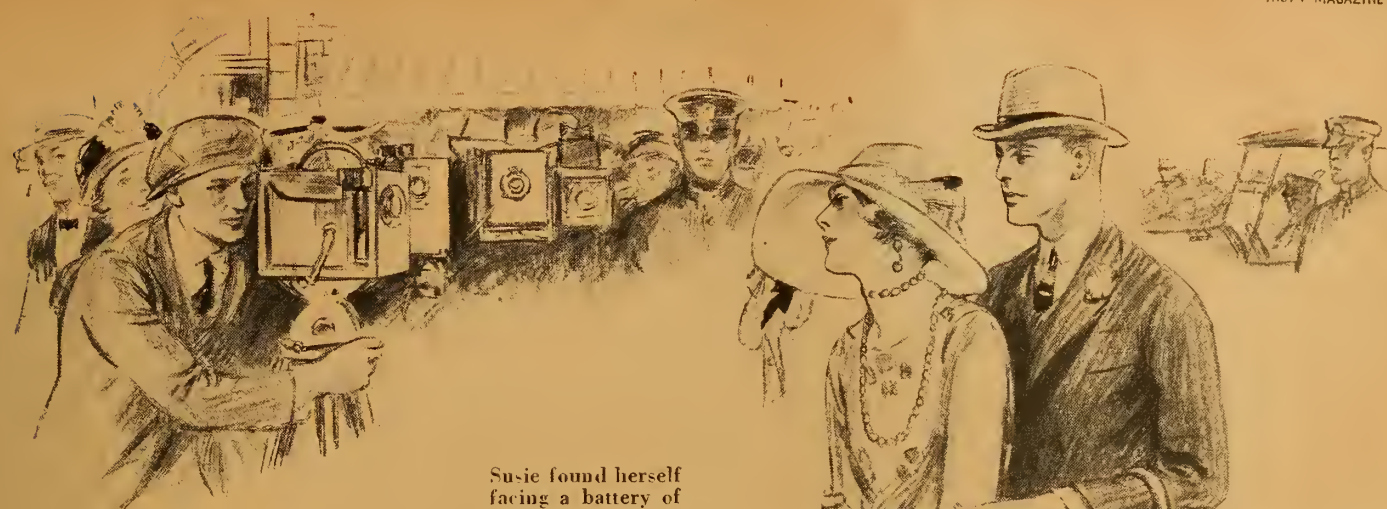
The Captain smiled encouragingly.

"He took me seriously, I suppose," Susie said. "At least he became a great nuisance after that—calling me

### *What Has Gone Before*

*Susie Treadwell, a beautiful girl in a small town, decides to go to New York to realize her ambition to act. She leaves behind her Clay Newton, artistic photographer, who has not the courage to break away. Susie arrives in New York, and succeeds in securing a position as secretary to a young playwright. Things run smoothly until she discovers her employer has gone to Europe without paying her. Susie tries to find a new position but is not successful. Then, because of her resemblance to Magda Basarov, the famous movie star, who wishes to disappear for three months, Susie is asked to impersonate her and receive one hundred dollars a week for doing it. When Philip Garner, the playwright, returns from Europe he fails to recognize Susie. Thinking she is Magda, he confesses to her his love for Susie whom he says she resembles. In the meantime, Clay Newton notifies the police that Susie has disappeared. The papers are full of it and Garner is suspected of having kidnapped her when he went abroad. Susie writes Clay a note telling him she is safe. Philip takes Susie as Magda to a party where she overhears a remark that Magda had married a crook and that if the news leaks out her motion picture contract becomes void. A man whom Susie has never seen before rushes up and kisses her. A moment later a woman shoots him and turns the revolver on Susie. Phil saves her life but drives her home in silence, believing her guilty of having a married lover.*





Susie found herself facing a battery of cameras. Cameras on tripods, reflecting cameras held waist high as their users gazed into their mirrors, cameras held over the heads of the crowd and aimed by sights. There was even a motion-picture man grinding away across the street. "Smile!" Armistead whispered in her ear. "Smile!"

up on the telephone, sending me presents, writing me letters."

"I see," said the Captain. "And what about his wife?"

"His wife was furiously jealous. She wrote me threatening letters."

"Hmmm," said the Captain. "And did you by any chance save those letters?"

Susie glanced at Armistead. His head moved ever so slightly from side to side.

"No, Captain," Susie said gravely.

"That's too bad—they'd make the best sort of evidence."

"But I wasn't interested in evidence," Susie protested. "I was only interested in being let alone. That was one reason I came East."

"And you hadn't seen the man since you left Hollywood?"

"Not till last night," Susie said. "I had no idea he was in this part of the country."

The Captain rose.

"I'm sorry to have troubled you, Miss Basarov," he said. "And you, too, Mr. Garner. It begins to look now as if there wouldn't be very much to this case—except what the newspapers make of it. I hope I shan't have to trouble you again."

They thanked the Captain and he responded by showing them how to slip out the back way and avoid the crowd and the newspaper men.

Susie turned to Phil while Armistead ran for a taxi.

"Wont you go back with us?" she asked ingratiatingly. Phil did not look at her.

"I think perhaps I'd better not," he said gravely.

Susie looked up at him. It was incredible that the interest he had had in her, an interest that had been so vivid twenty-four hours before, should have died. But he gave no sign.

"Very well," Susie said.

Phil raised his hat.

"Good-bye," he said.

"Good-bye," Susie said.

It was as if they had said good-bye forever. Susie ransacked her mind as she rode home with Armistead for things she might have said. She was so busy thinking what she ought to have said that she did not hear what Armistead was saying. Finally, he laid his hand on her arm.

"Look," he said.

"Where?" Susie asked.

"Over your shoulder."

Susie looked.

A big touring car containing eight or ten men was following not fifty yards behind.

"Reporters," Armistead said briefly.

"Oh," Susie cried, "do I have to talk to reporters?"

"You certainly will—you're a moving picture actress, you know—you ought to be glad of the chance."

"But I'm not," Susie cried.

"There's no danger—not if you manage them as well as you did the Captain this morning. He may be a hard-boiled policeman but you left him thinking you were the nicest kind of girl. The reporters will fall just as hard if you give them a chance. They think they wont but they will."

Susie took a deep breath.

"So be it," she said.

"There's just one man to look out for," Armistead continued. "That's Maynard of the *Planet*. He knows that Magda is married to Val Collins. She told him herself."

"I know," Susie said. "She told me that she told him in confidence so he could not print it."

"Yes," Armistead explained. "But that wont prevent him from using it as a lever to get something else. If he's there—dont let him bluff you."

"I wont," Susie promised.

XI

Susie received the reporters in the drawing-room. One of them—a smiling young man from the *Examiner*—asked most of the questions, as if by common consent of the others. Susie watched their faces in turn. She





Susie received the reporters in the drawing-room. One of them—a smiling young man from the *Examiner*—asked most of the questions. Susie watched their faces in turn. She instinctively softened the Basarov manner, instinctively became more like her real self

she pointed the gun at you?"  
Susie smiled faintly.  
"I don't know. I'm not sure I felt anything. It only lasted an instant. And then Mr. Garner knocked the gun out of her hand."

The sardonic young man frowned.

"And then how did you feel?"

"I was frightened when it was all over," Susie said. "I was so frightened I fainted. I—well, it was horrible."

The young man from the *Examiner* arose. The rest followed his example.

"We're awfully obliged to you, Miss Basarov," he said. Impulsively, Susie extended her hand.

"I'm awfully obliged to you," she said, as they shook hands. Her smile included them all.

"That's over," Armistead said, when they had gone.

He sat down and looked at Susie reflectively.

"I must say you handled them beautifully—as if you've been doing it all your life—and yet sitting there in that big chair with one foot curled under you like a charming old-fashioned debutante who knows nothing of the world."

Susie glanced down at herself. She hadn't realized she had been sitting on one foot, like a little girl.

"I wanted them to like me," she said simply.

"Everybody does," said Armistead with irony. "But you got away with it."

Susie felt a small thrill of pride at Armistead's praise. But she was strangely let down. There was a certain heady excitement, stimulating to all her powers, in confronting eight or nine New York reporters and sending them away without the slightest suspicion that she was not the person she pretended to be. But now they were gone the zest of the contest was gone also. She could only feel weak and helpless and sad.

She had completely alienated Phil Garner. His goodbye had been a final one. She would never see him again, unless by accident. Or until Magda Basarov returned and she could regain her own personality. By then it might be too late. And at that moment Susie would have cheerfully exchanged any chance of future happiness to be back in her own person, to put on again the simple little dress, the hat, the shoes and stockings, the gloves that she had bought with the hundred dollars Dr. Enoch had sent her, and to call on Phil Garner as herself—as the country girl with whom he had fallen in love.

Her shoulders ached as if the strain of maintaining her pose had become an actual physical weight on her body. Her heart ached, too. And she could not ease her heart-ache by sharing it with anybody. That was one of the

had the sense that underneath their professional curiosity about what had happened at Cissie Bro-

han's party they had a personal curiosity about her—that they were gathering their own private impression of her, like any other young men who were meeting her for the first time, and she felt that they would decide just how much of what she was telling them was true on the basis of these private impressions, of this brief contact, in which her tone, her manner, her gesture would count more than the things she actually said. Susie instinctively softened the Basarov manner, instinctively became more like her real self.

"Now tell us, Miss Basarov," the young man from the *Examiner* was saying, "was the crowd at Miss Brohan's party drunk or just pleasantly jingled?"

"Why?" Susie said, "there were hundreds and hundreds of people there."

The trace of a smile ran round the circle of reporters. Susie could see them getting the idea behind her sentence. Cissie Brohan couldn't possibly have provided liquor enough to get hundreds of people drunk.

"Of course," the young man from the *Examiner* said, "a good many of them must have brought their own."

"Perhaps they did," Susie admitted. "But you know I hadn't been there half an hour when this thing happened. I didn't actually see a single, solitary person take a drink."

"Wasn't Mr. Beck drunk?"

"I thought he must be when he came up to me," Susie said. "But then I decided he was crazy."

"What about Mrs. Beck?"

"I don't know," Susie answered. "But I should guess that she was crazy, too."

A quiet sardonic chap who had said nothing so far smiled at this remark.

"How did you feel, Miss Basarov," he asked, "when



things you gave up when you undertook the job of pretending to be another person—the relief of confiding in somebody. There was no one in the world to whom she could unburden herself, with whom she could talk freely and intimately about the things that troubled her. There would be no one until Magda Basarov came back and she was free to be Susie Treadwell again. Could she go on for weeks and weeks, carrying this burden? It was the most unforeseen penalty of her job—the loss of her own personality, of her own relationships. You couldn't pose as another human being privately. You could only do it publicly. And however skilfully she might play the rôle of Magda Basarov she could never be Magda Basarov. She could only be Susie Treadwell. To try to be someone else was the most utterly lonesome job in the world.

Magda Basarov had said that the greatest luxury in the world was to be understood. But what chance had she, Susie, to be understood as long as she couldn't be herself? She had lost Belleville and Clay Newton; now she had lost Phil Garner. Only Armistead remained. And tho Armistead was thoughtful, even kind, his consuming interest was elsewhere. Susie couldn't possibly confide in him.

Susie watched him pacing up and down the room with that deep frown between his eyes. He was going over every possible contingency of the next few hours, preparing himself to meet it in advance. Now he walked over to the window.

"Humph!" he said. "Just what I thought."

"What had you thought?" Susie asked.

"I thought that man, Maynard, would slip the others and come back here by himself. There he comes now."

"I didn't even know he was there," Susie said. She got up and joined Armistead at the window. The young man coming up the drive was the sar-

donic chap who had asked her how she felt when she looked into the muzzle of Mrs. Beck's revolver.

"Do I have to see him?" Susie asked.

"You'd better," Armistead answered. "But don't let him bluff you."

"What will he want?" Susie asked.

"He'll want something exclusive for his paper—some detail you haven't told the others."

"But I haven't any," Susie said.

"No," Armistead said. "And if you convince him of that, he'll be all right."

Armistead went to the door himself and let the young man in.

"Good morning, Miss Basarov," he said to Susie.

"What can I do for you, Mr. Maynard?" Susie asked politely.

"Tell me the real story," he suggested sardonically.

"But I have told you the real story," Susie protested.

Armistead stood quietly by, saying nothing.

The sardonic young man shook his head as if to say this was too much to believe.

"What has Val Collins to do with all this?" he asked sharply.

"Less than nothing," Susie shot back.

"Where is Val Collins?"

"I haven't the least idea," Susie said.

"But he's your husband."

Susie smiled at him—a friendly smile.

The young man grinned back.

"Of course I want to spring that story and yet I'd feel meaner than Shylock if I did."

"I should think you would," Susie said sweetly.

"Look here, Miss Basarov," he asked, "isn't there some detail—some angle of this story—that you can let me print?"

"Not a thing that you haven't got," Susie said. "You see I told every bit of the story I know."

The young man rose.

"Tell you what," he said. "I'll call it square if you'll

And at that moment Susie would have cheerfully exchanged any chance of future happiness to be back in her own person, to put on again the simple little dress, the hat, the shoes and stockings, the gloves she had bought with the hundred dollars Dr. Enoch had sent her—and to call on Phil Garner as herself





let me send a man over to take some real pictures of you—some that will be different from those the other papers are running. The boss wants to send over Abbe or Ted Robinson—somebody that's good. Would you do that?"

Susie stole a glance at Armistead.

"I think Mr. Maynard deserves that much reward," Armistead said.

"So do I," said Susie heartily.

"Thank you," said Mr. Maynard. "I'll have a man here in an hour."

Again Armistead sighed with relief, and sank into a chair.

"Let them send all the photographers they like," he said.

"Hasn't it occurred to you that if the newspapers begin to spread my pictures as Magda Basarov alongside my pictures as Susie Treadwell, they may notice a certain similarity?" Susie asked.

Armistead got up and paced back and forth, considering this possibility.

"No," he said finally. "In the first place there are the clothes. They make a great difference. In the second place there's no suspicion."

"What about those girls this morning at the street-crossing?"

Armistead smiled.

"That was a bit close for a moment," he admitted. "But you see, those girls didn't know you as Magda Basarov—they didn't have to get over the idea of you as Magda Basarov in order to see your resemblance to the photograph of Susie Treadwell. That's the real point."

Susie laughed.

Armistead turned sharply.

"I believe you'd like to be exposed," he said.

"Of course I would," Susie cried. "I'm sick of being Magda Basarov. I can't wait to be Susie Treadwell again."

"Broke—out of a job—starving?" Armistead suggested.

"I haven't forgotten that part of it," Susie said. "But I'd rather be broke, out of a job, and starving."

Armistead came close in front of her chair and stood staring down at Susie.

"But you'll stick—wont you?" he said earnestly.

Susie looked up at him.

"Of course I'll stick," she said.

Solemnly, Armistead held out his hand. They shook hands on it.

"Now," Armistead said, "do go and take a nap. I'll call you when the photographer comes."

"I can't sleep," Susie protested.

"Rest then," Armistead ordered. "Take it as easy as you can."

## XII

Susie did sleep and was awakened from a jumbled dream in which Magda Basarov and Clay Newton and Phil Garner were inextricably tangled. She had hardly got her head clear of the dream when she walked down stairs to meet the photographer. She vaguely recognized the black boxes—two cameras and a supply of plates—that a boy of sixteen was carrying in. She heard voices in Armistead's office, just off the hall. One voice was Armistead's. The other was Clay Newton's.

Susie stopped short. Her impulse was to run. But that was immediately followed by the impulse to stay. Consciously, by an effort, she relaxed her fear and walked on toward Armistead's office.

"Ah," said Armistead, "here she is now. Magda, this is the photographer Ted Robinson has sent over."

Susie stood face to face with Clay.

She smiled warmly. He was saying, "How do you do, Miss Basarov," without the slightest sign of recognition. He actually did not know her!

"I'd like half a dozen poses," Clay said. "But I'll work fast."

"Very well," said Susie, reproducing exactly the faint, foreign burr of Magda Basarov's speech.

(Continued on page 90)



Armistead had known Maynard would slip the others and come back by himself. He insisted upon something exclusive for his paper—some details she hadn't told the others





### In the Year 1630

There was a lure to the silks and jewels of 1630, if we may judge from  
Alma Rubens in "Under the Red Robe"





There was a reunion in the Gish family circle this summer. Mrs. Gish came to New York from the mountains where she has been recuperating from her illness . . . Lillian returned from Rome, and Mr. and Mrs. James Rennie, *née* Dorothy Gish, closed their apartment so they might be at the hotel with Lillian and Mrs. Gish.  
It was the first time in many moons that the entire family was together



# Reunion

Exclusive Photographs  
by  
Russell Ball



Now, after a few weeks in the bosom of her family, Lillian is returning to Europe where "Romola" is to be filmed. However, this time Dorothy goes too . . . for she also is cast in this story which promises to be excellent screen material



James Rennie will wave his wife and sister-in-law bon voyage from the pier when they sail. He is remaining in New York where he will again be seen on the stage during the winter season . . . alternating between the stage and pictures. Dorothy admits she will be homesick but then she is reconciled to that. If any of her family are left behind she misses them. And this time Mrs. Gish too will remain behind and winter in California





# They Still Twinkle

By HARRY CARR

Jesse Lasky says:—"We can't make stars or unmake them. We can put an actress' name in big type on a screen but alas, that doesn't make her a star. The public speaks with an accent that cannot be questioned. The box-office returns elect stars."

**N**OW that the dust of the disaster has settled down, these stars are found to be the sole survivors.

GLORIA SWANSON  
POLA NEGRI

THOMAS MEIGHAN  
DOUGLAS FAIRBANKS, JR.

The Paramount firmament has been ruthlessly swept of all the other twinklers. Hereafter, Bebe Daniels, Jack Holt, Agnes Ayres, Mary Miles Minter and all the other stars of larger or lesser magnitude in the movie planetary system will cease to function: from now on, they are just actors.

The newspapers writers have given first one account and then another of the ruling from the conning towers of the great Paramount headquarters. Jesse L. Lasky says he didn't say what they said he said; so I went out to ask him what he really did say regarding this sad massacre of the stars. And this is what he said:

"We can't make stars or unmake them: we can put an actor's name in big type on a screen. We can say 'Miss Jennie Two Shoes in Hearts Asunder'; but that, alas doesn't make her a star. It is only the public that can make stars. And the public has spoken with an accent that can't be questioned. Thru the box office returns they have elected the stars you have named."

"What do you mean by a star?" I asked.

Mr. Lasky said that, for him, the term "star" meant an actress of such direct appeal that the public came to see her rather than the play.

"Why did these stars survive as stars rather than girls like Bebe Daniels?"

"Frankly I don't know," said Mr. Lasky. "All I know is

On the whole, I think it could fairly be said that Pola is the star by right of conquest. She could vanish and come back alone and unheralded and do it all over again. She is a great artiste



Photograph by Donald Biddle Keyes

Thomas Meighan has an Irish heart and that is why he is one of the stars who survived. Girls go to see Tommy because he is a big brother . . .



*Many stars in the movie planetary system will cease to function as stars from now on; appearing only as members of casts. Read why these stars are found to be the sole survivors*

that these actors are the ones chosen by the public for stardom: that's the final answer."

In the case of Gloria Swanson, the answer is not difficult to seek—and find.

The movie public is sick to the point of nausea of Pollyannas. There have been too many namby-pamby stories and too many sweetly sweet heroines. The movie stories have partaken too much of the flavor of the Rollo stories. There have been too many sickish young ladies who just suffered and suffered and suffered. There has been an overdose of sweet young things who walked out of the house with quivering lip, bearing disgrace in silence in order to save the cruel and wicked wife who always became stricken in conscience in the last reel and exclaimed. "No-o-o-o, I cannot let this child bear my secret shame—boo, hoo."

Gloria has never been a Pollyanna. When you go to see Gloria Swanson, you can be reasonably certain you are not going to be washed in maudlin tears. On the contrary you are going to see a rather scornful young lady who gets thru the inevitable sentimental slobber of the scenario writers with a sort of practical, downright, matter-of-fact air that saves you from seasickness.

Gloria has other attractions. She has a strange beauty that is of style rather than symmetry of face. If you pick Gloria's face to pieces, there isn't a great deal of beauty there; but

The stardom of Douglas Fairbanks, Jr. is quite another matter. He represents merely a trade trick; and not a very fair or ethical trade trick at that

Photograph by C. Smith Gardner



Photograph by  
Nickolas Muray

the ensemble is pleasing. There is nothing of the pinky whity beauty about Gloria. She has a beautiful figure and style.

I don't know what style consists of—or in. I don't believe anybody knows. Gloria makes me think of a new racing car trimmed in maroon with dazzling wire wheels. Every touch of her clothes is a touch of distinction. Every movement of her body is individual.

Gloria is a good actress but not a great artiste; and I don't suppose she makes any claim to be. What makes her a star is, in fact, because she isn't a great artiste. In other words, the public comes to see Gloria sort of glorying around rather than to see her take the part of some mimic character in a story.

And of course I have saved the real reason to the last: Gloria is a star because she has the air of saying, "Well; public-if-you-dont-like-the-way-I-do, you-know-what-you-can-do." To the end, and at all times, she is defiantly and unmistakably and unchangeably Gloria. Fans say they go to see her clothes; but you can be sure they wouldn't go to see anybody else in those same clothes.

Somewhat the same thing is true of Pola Negri. Only there is more to Pola—and less, if you look at her from another angle. There is this about Pola as contrasted with our Pollyanna girls of the screen. No woman can be thoroly fascinating unless she carries the suggestion of being disagreeable. When you see such a one on the screen, you always think unconsciously to yourself: "She was very sweet and lovely to us tonight, but I'll bet she will be as mean as Satan to the audience that comes to see the picture tomorrow night." It flatters you.

Pola has just such a potentiality of temperament.

But this is only the superficial attraction of Pola Negri. Above all other considerations, she is a great actress. In a certain type

(Continued on page 88)

Gloria is a good actress but not a great artiste; and that is what makes her a star... the fact that she isn't a great artiste. In other words, the public comes to see Gloria sort of glorying around rather than to see her take the part of some mimic character in a story





# Make- Believe Land

California! In sooth, a land of make-believe. Where almost overnight the turrets and bazaars of Bagdad appear silhouetted against the purple mountains. Where princes in velvets and laces intermingle chummily with beggars in rags . . . sans caste. Where medieval castles and rough mining camps may be glimpsed with one vision. Where cameras capture romance that they may dispel the cares of a weary world



At the top of the page is seen the "carpenter's cobweb" covering the big sets which have been erected for "The Thief of Bagdad." To the left and right are two characters of this tale of the Arabian Nights. And below, from left to right, Mitchell Leisen, costumer, Edward Knoblock, Douglas Fairbanks and Raoul Walsh, director, holding an impromptu conference





# Shall We Make Them Human?

By  
GLADYS HALL



Illustrated by Eldon Kelley

Considering  
the  
Spotlight Focused  
on  
Motion  
Picture Stars

"NO woman since Helen of Troy is so beautiful; no woman since St. Catherine of Sienna so good as practically all of the movie actresses are in the magazines. No marriages are so happy . . ." and so forth and so forth.

The above is an excerpt from an article written about the movies and star-propaganda *et al.* a few months ago in one of the leading literary magazines.

It rather intrigued us.

It appealed to us as sad but true. . . . Perhaps it appealed to us peculiarly and poignantly because our mission in life has been to write about these gilded gods and goddesses of gelatin.

If one of the fair gals has had freckles, f'instance, we have poetically etched them as "showers of amber pearls," providing, always, we have admitted to them at all.

If one of the athletic Apollos has had, well, unfortunate ears, we have gone into rhapsodic allusions to fauns and the pointed pendants of the Great God, Pan.

Obscure origins, fat, blowsy mothers, undiscovered fathers, all of these have given our sentimental Spenserians sentimental opportunities. We have transposed East Side births to the environs of the Nile or the steppes of Darkest Russia. We have massaged, manicured, be-decked and be-diamonded honest Irish mothers into the elegant dowagers.

We have given these filmy beings homes to live in beyond the conception of the hostleries of crowns. Beds of such antiquity as to strain the researchative imagination. Cars upholstered with the breasts of the eider-down; gowns spun of spindrift and spume.

We have endowed them with dispositions exactly and always generously compounded of the well-known milk and honey. They have ever been sweet and gracious, hospitable and charitable, noble in their idealism, lofty in their tastes, poignant in their sorrow over the evils imputed to them and the maligned profession in which they work, alms-giving and forgiving, celestial tho cinematic.

We can pick up any magazine or newspaper and quote at random. Here is an average bit concerning a prominent movie pair. It is fair and quotable because were the screen scrivener writing about any other wedded pair in Filmiland he would employ the same meaning, if not the same words. It is a mere matter of consulting one's book of synonyms and adding a dash or two of hyperbole. It goes: "The previous day the ——'s had celebrated their —— anniversary. There is never the least doubt

"No woman since Helen of Troy is so beautiful; no woman since St. Catherine of Sienna so good as practically all of the movie actresses are in the magazines. . . ." The above is an excerpt from an article written about the movies and star-propaganda *et al.* in one of the leading literary magazines

that their matrimonial bark bears the label 'Made in Heaven.' They are still on their honeymoon."

Of course, when the habitual honeymoon ends one day disastrously in the divorce courts, it means some typographical gymnastics, but one who writes of the movies writes, perforce, with a facile pen, and what could be more piteously pathetic, more undeserved, more naïve

and unsought-for than a Hollywood divorce?

Again, of a certain blonde Hollywoodian: "Her sensitive, regal face wore an expression of tragic desperation."

This did *not* refer to a bit of acting. Now, to have a regal, sensitive face is going some. We can imagine the late Czarina registering something like that when she looked her last upon Rasputin and life, but after all, ingenuities and their movie elders cant all have faces bordering upon regal desperation or the like.

"Hair like dark wings clasping a Grecian head, Italian eyes with lids like the Giaconda's, a trifle weary, jewelling an ivory, oval face."

I ask you, does that sound 'uman? Can you imagine putting two lumps of common cane sugar into a cup of coffee over which must needs be scornfully bent a head with hair like dark wings clasping a Grecian head? Could you show your commuter's face, soot-stained and perspirational, to eyes weary like the Giaconda's?

Of another blonde: "Her rooms are fragrant with sandalwood, now . . . she learned a lot from India and the simplicity of Art. . . ."

Well, maybe . . . maybe. . . .

Again: "There is about her slight person an air of pensive calm, a magnificent—a tremendous serenity."

We may be wrong, misinformed and skeptical, and we are willing and ready to be shown, but it has always been told to us that magnificent and tremendous serenity comes from long lines of lineal blue blood, from seclusion and study in remote and withdrawn places, from suffering borne in renunciation and resignation, from anything and anywhere at all save the tremendous lack of serenity found under the Kliegs in the studio world. Again we say, we may be wrong, and we have done and will do, the same ourselves, but upon analysis, how can so many mere mortals be magnificent, serene, superlative, scented with sandalwood, and generally and nobly and immeasurably superior to the poor sweating masses of Humanity toiling along to the epitaphic sod?

"Rich beyond the dreams of avarice . . . the most adored and most famous woman who ever lived. . . ."



*Requiescat in pace*, Jeanne d'Arc, and Florence Nightingale, George Sand and Sarah Bernhardt . . . what were your poor achievements when they did not take place in gelatin?

" . . . and somehow contrives to give the impression of old bald priests in far-off Buddha temples out beyond the edge of the morning . . . of passion-flowers growing in the walls of forgotten ruins . . . old jade. . . . She knows more about Maeterlinck than Confucius, more about lip-sticks than Tao. . . . "

Now who would take the Banker's stodgy daughter to wife when everywhere one reads of maidens like old jade with all the wisdom of the Ancients and the Primitives within their charming heads?

*Why not make them human?*

Or don't you want them to be human? That's been it, we think.

Back in all of our heads and deep in all of our hearts we harbor a regret, many regrets, for the supernally lovely princesses of the good old fairy tales. Celestial maidens with eyes as purple as Maxfield Parrish lakes, with golden tresses vacuuming the floors, with feet like little doves and arms like the arched necks of swans. Vaporous virgins, who did no evil, thought no evil, felt no evil, who dwelt in ivory halls and slept, or slumbered lightly in shells of mother-of-pearl. Creatures of another world than the one we work and weep in, feeding with exquisite upon the eggs of rocs and the *hors d'œuvres* of Olympus; slender, remote, eternally satisfying.

These legendary maidens never had any quarrelsome husbands, if they did have the husband was sure to be an Ogre or a Troll when the Happy Ending and the Knightly Prince-to-the-Rescue arrived to cleave him into bloody bits with a magic sword. They never came down

to breakfast in curl papers or had to move because they couldn't pay their rent, or got into the daily papers or were sassed by their progeny. They never had plain ordinary hair with a need for permanent waving, nor finger-nails that were anything but pigeon blood rubies. They never had critical mothers-in-law nor lawsuits nor poor complexions nor raucous voices. Or if they did have they had press agents clever enough to sugar-coat the truth. And they lived on, generation after generation, as real today as they were a hundred years ago, they and the shining knights of the tables round and square who bore them gallant company with never a thought of wrong. Fair lads who would have died e'er they would have offered them a sip of Scotch or stained their lily fingers with a shameful cigaret. Valorous, virtuous, beautiful and fanciful . . . think how they have lived!

It is we who have outgrown them and who must, albeit regretfully, admit that we no longer believe in them even as we pass them on to the younger generation knocking at our doors.

But still we have the movies. Still are we told of ladies like the remoteness of the moon, of men with Galahad souls and Viking bodies, of tears like April rain and hands like lotus flowers, of casement windows on a dusky eve and marriages made, modelly, in heaven.

Perhaps we want them so. Perhaps we'd just as soon not know the addresses where they were born, or the truth about their mothers' maiden name or the food they eat without-benefit-of-interviewers. The things they think about their respective husband or wife when publicity is closed for the day.

We miss the Brothers Grimm and the legends of the gods of Olympus. We have come from Parnassus to Pictures.

*Why make them human, after all?*

*Requiescat in pace*, George Sand, Jeanne d'Arc, Sarah Bernhardt and Florence Nightingale . . . what were your poor achievements when they did not take place in gelatin? . . . Ladies in the movies are like the remoteness of the moon. And the men have Galahad souls and Viking bodies. . . .



Do we want to make them human? Or have we in outgrowing our belief in fairy tales, a need for other supernatural beings? Is it that we miss the Brothers Grimm and the legends of the gods of Olympus? Have we come from Parnassus to Pictures?





Even as the Cardinal placed the Crown of Ruritania upon my submissive head, I seemed to feel suddenly and strangely, within my heart a most provocative singing

# Rupert of Hentzau

By JANET REID

**S**WEET FRIEND: *Ruritania, June —*  
When or how or by what means this letter will reach you I do not know. We are so troubled here. The kingdom sometimes seems to me to be a molten caldron in which we all seethe and boil about like sediment most cruelly stirred up.

Letters are weapons in unscrupulous hands, distorted out of their fair intent and purpose. I have not dared to write even my cousins since Rupert of Hentzau and Black Michael started their conspiracy against the King. But my heart has been so overburdened and my spirit so weighed down that it seemed to me I must have a woman friend in whom to confide, and I know none, dear love, in whom I might so readily feel free and at ease. The month of your visit here was like a respite to me, the first true holiday I have ever known. For the nonce, the pressure of court matters mattered less, and the world where men and women live and love without restraint, nearer to my hand. The needle sting of intrigue was robbed of half its poignancy and I felt at peace.



Strange letter for a girl to be writing on her wedding eve. For this *is* my wedding eve, my friend. Tomorrow I marry Rudolf Elphberg, King of Ruritania, and by so doing gain the approbation of the people. It seems so clearly the thing that I must do with my head if not with my heart. And therein lies my tragedy; for my heart, poor buffeted toy, poor bauble of chance, is elsewhere. This is the secret I would confide in you, altho, as I have said, when your fair bosom will be the repository of this secret I know not. Perhaps long after the time for telling it is past. I may find it wise and expedient to take these letters to you and lock

So I wrote a letter to Rassendyll and into it I put all my love and longing. I placed this letter in a box, along with one perfect rose, and entrusted it to Fritz von Tarlenheim, whom I could trust with my soul on its way to God



them in my jewel casket until we meet again face to face, and I may myself deliver them to you as records of what I have endured and been thru and as authentic proofs of the fact that I felt you closely my friend and would have wished you to be my confidante.

But to get on with the facts: Rupert of Hentzau, as you know, has always conspired in one way or another against Rudolf Elphberg. The crown has been his objective. And Black Michael, half-brother to the King, has aided and abetted Rupert in as many foul ways as his dishonorable nature has made him capable of, and they have been many.

Rudolf, as you also know, is not so bad as he is dissipated and negligent. I sometimes half believe that had Rudolf's mother lived to watch over and guard her son he might have grown into a different man. He has the

overgrown traces of sweetness, the uprooted seeds of kindness. But such have been his surroundings and so weak is his nature that he is now thoroly corrupted and depraved.

This last conspiracy had to do with his life, and had it not been for an Englishman and a distant cousin of the King's, it is my belief that this time Hentzau and Michael would succeeded. It is to this Englishman, one Rudolf Rassendyll, that I have given my hitherto uncaptured heart.

My dear, if you could see him! It is he, in truth, who gave me my notion that the King might have been other than he is had he been differently reared. For Rassendyll is Rudolf, the King, perfected. He is Rudolf, the King, as Rudolf would be had the angel in him conquered the beast. He is tall and strong and fearless where Rudolf is stooped and weak and cowardly. He is honorable and without baseness where Rudolf is dishonorable and base. He is chivalrous and capable of renunciation where Rudolf, alas, is contemptible and self-indulgent. He is the man I love, where Rudolf is the distortion of this fair and flattering image.

And he loves me, the Princess Flavia. He loves me as a man should love a woman, knightly and well. He loves me well enough to leave me to my duty. My duty to my country and my King. He came to Ruritania to fight for the King thereof and he realizes that the King's well-being rests in marriage to me. As he knows that the kingdom looks forward to the consummation of this marriage, he has buried his own heart and borne his sword thru to the triumphant end.

Tomorrow at high noon we are to be married. I shall write you more when I can bring my willing hand to serve my suffering heart.

Your friend,

FLAVIA-TO-BE-QUEEN OF RURITANIA.

*Ruritania, August —*

MY OWN FRIEND:

Your letter came to me swiftly upon the heels of mine to you. You relieved me greatly by your haste and expediency.

I did so fear something might befall my emissary and was joyed to know that all was well and my missive in your gracious hands.

Enow, I am the Queen of Ruritania.

I have gratified my people—and that is something. Despite my pain, I feel the spilled blood of my ancestors stirring as tho pleased. Blood they spilled for Ruritania and would so gladly spill again. It is what they would have had me do, and thus am I somewhat eased of my longing for Him. Under the court pomp and rank, as you so well know, I am only a very lonely, lovesick girl, whose lover has been torn away from her and whose heart is almost broken. If it were not for Hope. Strange, strange what Hope will do. Even as I walked down the long, ranked aisles to meet the King on my wedding day, even as the Cardinal placed the

Von Tarlenheim has told me, with tears in his voice and upon his face, of the scene between the two of them . . . he holding Rassendyll's hands, frantically apologizing and deploring the mishap he could not help





W n o f  
K. Vo nia upon  
my submissive  
head I seemed  
to feel, sud-  
denly and  
strangely,  
within my  
heart, a most  
provocative  
singing. A  
little lilting,  
singing voice.  
I could not tell  
whether it  
came from the  
soloist who  
sung our  
wedding reces-  
sional or  
whether it  
came from  
within. But I  
think it came  
from within.  
And the crown  
rested not so  
heavily as I  
had thought.

For the time  
we hear noth-  
ing of Rupert  
of Hentzau,  
which only  
means, to my  
apprehensive  
heart, that he  
is preparing  
new villainies.  
Somewhere he  
and Black

Michael are together, hatching their foul plans, against  
their appointed day. I know them so well.

I will write when I can, Sweet Friend, and do you  
likewise to me an' you love me.

Devotedly,

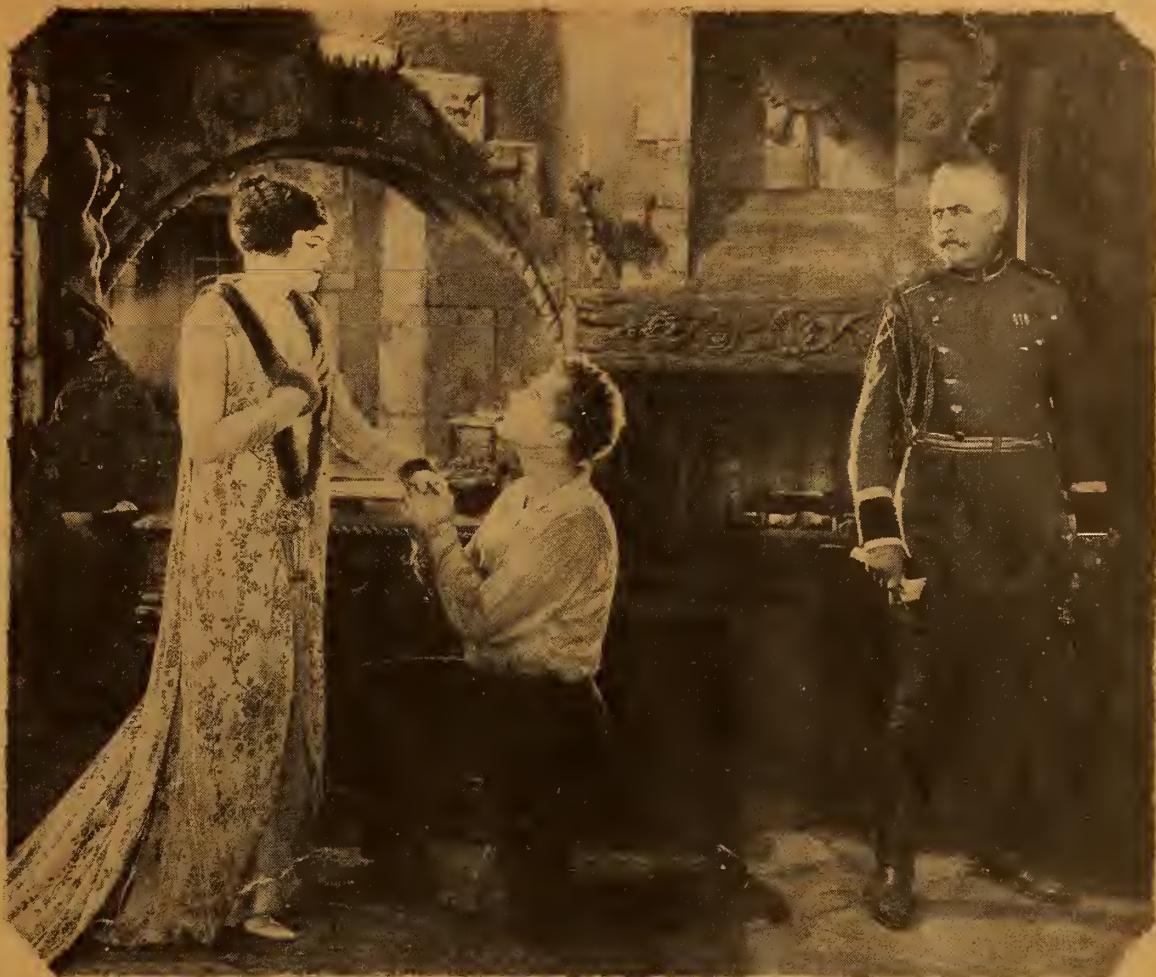
FLAVIA.

*Ruritania, The Following August.*

MY DEAREST:

A year has gone by, with little said between us. It is  
because my heart is too heavy and hangs like a weight,  
dragging down the hand that would hold the pen. But  
for Helga, you remember  
her, do you not, Fritz von  
Tarlenheim's wife, I do  
not know what I should do.  
We speak often and affec-  
tionately of you and wish  
that you might be with us,  
save that the Court is per-  
vaded with the rank gloom  
of neglect and indifference.  
If it were not for von  
Tarlenheim and Colonel  
Sapt, who are the strong  
right arms, the spirit of my  
poor country, and the only  
loyalists left, I do not know  
what we should do.

This is perfidy against  
the King, but he has grown  
so indifferent. So dis-



I filled my eyes with him and let my hands touch him and would have fallen upon him and  
eaten him with tiny kisses if it had not been for my anxiety lest the King discover his presence  
and danger befall him. Then I, who would have died for his nearness to me, begged of him  
to go away. . . .

agreeable. He is only constrainedly civil to me and to  
the other ladies. Unless, he is decidedly more than civil.  
You know what I mean by that and can conjecture as  
to my humiliation. For von Tarlenheim and Colonel  
Sapt he has the scantiest and surliest of appreciation,  
despite the fact that if word is had again, or action had  
again, from Rupert or Michael they are his sole depend-  
able defenders.

You are wondering, after all this time, how I feel about  
Rassendyll. Not a whit differently, my friend. It is as  
tho I had this hour torn myself away from his protective  
arms. My heart is freshly  
torn with pain each day.  
His kiss hurts my mouth  
with new and increasing  
longing for its repetition.  
I do not know how long I  
shall go on. After all, I  
am human before I am a  
Queen. I can write no  
more.

Your,

FLAVIA.

*Ruritania, a Year Later.*

MY DEAREST FRIEND:

And so you are worried  
about me. That is intuitive  
of you, for well you may  
be. Altho it may be many,  
many months before you

#### RUPERT OF HENTZAU

Told in short story form, by permission, from the  
Selznick production of the scenario by Edward J.  
Montagne adapted from the novel by Sir Anthony Hope.  
Directed by Victor Heerman. The cast:

Queen Flavia.....	Elaine Hammerstein
Rassendyll and King Rudolf V.....	Bert Lytell
Rupert.....	Lew Cody
Princess Helga von Tarlenheim.....	Claire Windsor
Fritz von Tarlenheim.....	Bryant Washburn
Rosa Hof.....	Marjorie Daw
Colonel Sapt.....	Hobart Bosworth
Rischenheim.....	Adolph Menjou
Berenstein.....	Irving Cummings
Herbert.....	Nigel De Brullier
Mother Hof.....	Josephine Crowell
Bauer.....	Mitchell Lewis
Simon.....	Elmo Lincoln
Paula.....	Gertrude Astor





The fact of that last duel between Hentzau and the poor King will perhaps never be known to history. It must have been a bitter, bloody fight. I close my eyes against it. Hentzau has not schemed in vain

know the all too solid basis of your fears. For I, I myself, have played into the hands of Rupert and Black Michael. My own broken patience will prove, methinks, my own undoing.

It is like this: My longing for Rassendyll mounted in me, has mounted in me, for the

past two years and more, like the swelling of the tides. It would not be pressed down however valiantly I clamped my hand over my swelling heart, or crushed my mouth against the cushions at night to keep my tortured lips from soothing themselves by crying on his name. Now and again I heard of him, lonely, in England, and I knew from what I heard that he was even as I, and that it was less right for him than it was for me. I am a woman and born to suffer. He is a man, and such a man, oh, God!

Rudolf, the King, grew, grows, in sooth, daily more unbearable. He flings a word to me as tho it were a bone to some unfavored dog. My humiliations increase and abound. The weakness in the King grows apace. It is as tho rank weeds were choking out all kindly growth.

A month ago there came a night of stars. In the garden side my window the poplar trees were swooning with the gentle night-wind. A nightingale began to sing. It seemed to me to be singing, even as the nightingale in Oscar Wilde's story, with its heart against a thorn, bleeding as it sang its sad, last song. And I felt kin to the nightingale. I felt as tho my breast, too, were pressed against a thorn and as if I must sing, sing, or bleed to an ignominious death. I wrote a letter to Rassendyll. That was my death-song. I wrote a letter to him and I put the death-song of the nightingale into it. All the love and longing, all the pain and passion, all the richness and regret I had felt and known. The words came from me like the notes of the nightingale. The blood of my heart dripped thru the ink and reached him on the fair, white page. My heart was there. I pinned my love to foolscap and sealed it with wax and stamped it, not with the royal signet, but with my name. Flavia. My name of Flavia, that he so loves.

Ah, foolish, foolish Flavia to suppose that royal hearts and kingly blood may be sent thru the mail, undetected.

I placed this letter in a box, along with one perfect rose, and entrusted it to Fritz von Tarlenheim, whom I could trust with my soul on its way to God.

I should have known . . . I was schooled enough. God knows, in the ways of Rupert of Hentzau. But somehow my longing, my passion, my what-

you-will, outwitted my discretion, and I speeded von Tarlenheim on the way.

Fritz was to meet Rassendyll in Wintenberg, at the Golden Lion Inn. There deliver the precious packet and speedily return.

He arrived at the Golden Lion Inn—*without the letter*. Rupert of Hentzau, all of this while, has had a kinsman of his, one Count Luzau Rischenheim, who not only kept him supplied with funds in the exile he has been "enjoying," but also with information concerning my person and that of Rassendyll and the Court of Ruritania. As a consequence, the instant von Tarlenheim set forth on his mission, Hentzau was notified and on the road leading into Wintenberg Hentzau and his cutthroats waylaid the cab, dragged von Tarlenheim forth into the road, and forcibly wrenched his packet from him. When von Tarlenheim offered to fight, Hentzau said that he would accept the challenge another time, for the nonce he had "other work to do."

When the transaction, so tragic for Rassendyll, von Tarlenheim and me, was completed, von Tarlenheim was permitted to go on, which he did, bleeding and mutilated, broken-heartedly, to greet my poor Rassendyll awaiting him at the Inn.



Von Tarlenheim has told me, with tears in his voice and upon his face, of the scene between the two of them, he holding Rassendyll's hands, frantically apologizing and deploring the mishap he could not help. Not tho I lose my life for this, will I hold faintest blame against von Tarlenheim, who nobly did what he could.

After the first few agonized seconds, both men thought one thought only, and so prepared to act: "The honor of the Queen!"

My heart is too heavy to write more now. Von Tarlenheim has returned and I will write you of subsequent events anon, tho the letters reach you many months after, mayhap, this head is laid in dust.

Your wretched,

FLAVIA.

*Ruritania, The Following December.*

MY SWEET FRIEND:

Snow everywhere. Ruritania like a glistening, new-built tomb. Even its perfidies set in perfect marble. Glittering and lovely.

You ask me what followed the finding of the letter? Ah, it is long, a long story. But if you will bear with me . . . it will ease me to place it down in black and white, for you, if I live, and for posterity, if I die. Helga von Tarlenheim and I have dared scarcely speak these past black months for fear of spies and misinterpretations. Heavy, heavy, in very truth, is the unwilling head that wears a crown. My own is bent with the sad weight of it.

Back in September when all that I have previously recorded occurred, Rassendyll immediately sent off a telegram to Colonel Sapt, the only one at the court upon whom they could depend, for Rassendyll had made loyal friends of von Tarlenheim and Sapt when he had been at court fighting for the King three years before. He wired, then, to Sapt, saying: "Document Lost. Let no one see the King until you hear from me."

He then left at once for Zenda, where we were holding Court, telling von Tarlenheim to follow him the next morning. He was, you see, risking his life for the honor of the Queen!

Poor Sapt. He was sore afraid when he had the wire, for Rischenheim was scheduled for an audience with the King the morning following and there seemed to be no way of intervening without inviting the King's suspicions. Sapt endeavored to persuade the King to go to Strelsau for some hunting, but his Majesty would have none of it. He added to our anxiety by adding that he was curious to know what Rischenheim could have to see him about.

We were in despair. Once that letter fell into the King's hands . . . I need say no more. What foolish things are women, when they love . . . poor me, poor me. . . .

It was Rassendyll who saved the day. Sapt, standing on the Bridge the morning following, was startled by a splashing in the moat, and he came, swimming in with the dawn, as it were.

Sapt brought him at once to me that I might be first apprized of his presence in Zenda and so not lose my head at sight of him. I nearly lost my senses at sight of him, as it was. Torn and tattered as he was, weary and anxious and worn, he was a shining god to me. I filled my eyes with him and let my hands touch him and would have fallen upon him and eaten him with tiny kisses if it had not been for my anxiety lest the King discover his presence and danger befall him. I, who would have died for his nearness to me, begged of him to go away. . . .

Now as you recall, dearest, the resemblance I have mentioned between the King and Rassendyll.

They are distant kinsmen, as you know, also, and in the distance their features seem the same. It was Rassendyll's thought to receive the stupid, befuddled Rischenheim as the King, receive from him the condemning packet, dismiss him, destroy the damning missive and himself depart. A daring plan. But he counted upon Rischenheim's vacuity, and likewise upon the fact that Rischenheim had only beheld the King in the audience chamber and then not very near at hand. It was plausible.

It was so plausible that the deed was nearly accomplished, the audience almost over, the letter about to be delivered into the dear hands for which it was intended, when Sapt and Bernstein, watching warned Rassendyll of the inopportune arrival of the King. The signal was cautiously given, but Rischenheim's crafty brain, well trained as it was by Rupert, got an inkling of the truth, he crumpled up the paper and as Rassendyll left the room prepared to meet the

true King. As the King approached, Sapt stepped over to Rischenheim and showed his revolver. "A word, a sign, a gesture from you when the King arrives," he said, "and I'll put a bullet thru your head."

Ah, well, dear heart, I will not bore you further with the dodgings and the disappointments, the dangers and the evasions of that most troubled day save to tell you of the consummating disappointment at the end. For when they wrested, at last, the letter from Rischenheim, they

(Continued on page 91)



Rassendyll, holding me to his brave and valiant heart, bade me this time, a brief adieu. Soon, soon, now, when the business of the Court is settled, I am to join him, forevermore. My King alone



# LIZZ-

THE STUPENDOUS,  
COLLOSSAL, MAGNIFICENT,  
SUPERB, MILLION DOLLAR  
SPECTACLE

In preface . . .



Little Lizzie Liverpill leaves  
the orphanage



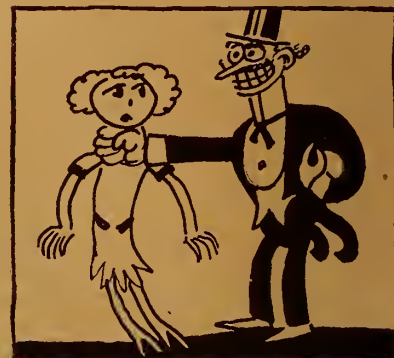
She arrives at the home of  
Rufus Rattlesnake, and is hired



Lizz defies Rattlesnake and refuses  
to marry Arms Akimbo, the de-  
praved millionaire of the village

LATER

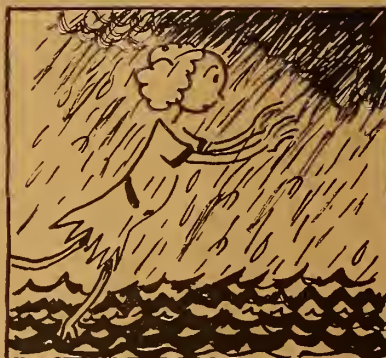
Then . . .



Arms Akimbo tries to make  
love to Lizzie in his nasty way

LIZZIE RUNS  
AWAY

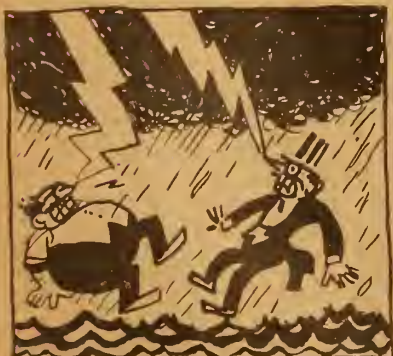
After that . . .



Alone in the storm

MEANWHILE

Then . . .



The villains die

End-

GROPE



Reginald Lovy-Dove, the mil-  
lionaire hero, comes in the nick  
of time with an umbrella



# "No Sadness—No Job"

Such Has Been the Experience  
of Pauline Starke

By

GORDON GASSAWAY

**I**T isn't fair for the victim of any interview these days to dim the lights.

Pauline Starke did it and I spent half an hour wriggling around in a large, comfortable chair trying to find out what color her eyes are.

To be quite truthful about things, this is not really an interview at all. Interviewers are out of style. In the old days—about four or five years ago—we pencil pushers used to go out gunning for picture stars with a well-defined little list of questions:

Did they like to cook?

Did they run an automobile?

Did they hoe in the garden?

Did they like prunes for breakfast—and if not, then for pity sakes why not?

And then we'd collect photographs of Dotty Dimpletoes sheathed in a kitchen apron, when lawsy-to-goodness she couldn't tell which side to fry an egg on, let alone getting up a real meal!

Almost any press agent could turn out a yarn as full of dynamite as that, only there weren't so dad blamed many press agents hanging around in the old days.

Photograph by  
Raynor, Chicago



Pauline Starke went into pictures a long time ago because she and her mother needed the money. And she helped rub the splinters off some of the new Extras' benches at the old Fine Arts studio on Sunset Boulevard when D. W. G. was reigning there. Above Miss Starke is photographed as she appears in "In the Palace of the King," when she plays a blind girl. And below is the Pauline Starke we interviewed . . . the Pauline Starke who is shortly to become Mrs. Jack White

So this isn't an interview. It's an honest-to-goodness attempt to find out why Pauline always looks so sad in pictures. My idea of Miss Starke, ever since I saw her first in "Intolerance," has been that she was not long for this world. From most of her screenings I had arrived at the conclusion that she found it a world of woe and would be very willing to leave it if the villain said "boo" just once too often.

That is, in all of her pictures that I can remember, with the single exception of "A Yankee In King Arthur's Court." In that I went with the expectation

of finding her verra, verra sad—and lo, she had a cheerful look and some of the pep widely advertised by Dorothy Gish. Ever since then I've wanted to find out what kind of a jolly powder they gave her when that picture was made.





Photograph by Hoover

"I'm tired of being sad," Pauline said. "Almost every director in Hollywood has the idea that I have to be 'sad' on the screen!" And really . . . there's a little quirk to the corner of her mouth which is anything but sad. And her eyes are blue with dancing lights

So now I've met her. Right in her own house in Los Angeles where she lives with her mother, who looks quite young enough to be a sister. It's an attractive little home, and it is just full of these more or less new-fangled shaded lamps. You know the kind. The fringe hangs 'way down below their knees like these shaggy dogs that you cant tell which way they are going.

Pauline herself came to the door. That was a relief, because I had just about decided that if I had to meet another Hollywood Japanese maid that all the movies are taking up I would retire from beating a typewriter and take to beating something else. It has gotten so now in Los Angeles and Hollywood that you cant edge into a decent movie home without speaking Japanese in a fluent and colloquial manner. All I can say is "Banzai" and I do not know what that means.

The radio complex had just struck Miss Starke, so she said, almost before my new summer overcoat was off. She was all excited about hearing some funny little squeaks over her new crystal set, whatever that is.



Photograph by  
Evans, L. A.



Photograph  
by  
Witzel  
L. A.

"I'm tired of being sad," she said suddenly from the depths of a large chair with wing arms on it, which plunged her face into a shadow almost Stygian. I hadn't mentioned her being sad—yet—so it must have been worrying her considerable.

"Almost every director in Hollywood has the idea that I have to be 'sad' on the screen! No sadness—no job!"

Her voice, issuing forth from her over-stuffed refuge began to haunt me. It is full, and rich and vibrant. It is a voice that ought to be on the stage. But I couldn't see her eyes and the dim outline of her slim white figure might have been

(Continued on page 96)





Photograph by Victor Georg

We lunched with the Valentinos before they sailed for a few months abroad. And talking of the screen version of "Ben-Hur," Valentino insists that Antonio Moreno is *the* man for the rôle if it was only possible for Goldwyn to secure his services. For Moreno, anyway, he had generous and intelligent praise

## The Editor Gossips

EVERYONE these days is either sailing for Europe or has just returned. Pall Mall and the rue de la Paix must offer as many familiar faces as Times Square or Hollywood Boulevard. All of which brings us, pleasantly enough, to the Valentinos. We lunched with them the other day, prior to their sailing for a few months on the other side. First they're going to England. Then they go to France where her people, the Hudnuts, have a château, the guest suite of which awaits their arrival. After a few weeks there, according to the present itinerary, they motor to Nice and from there to his native town where they will undoubtedly amaze the good people who bear his name.

We cannot help contrasting the suave, sophisticated Valentino returning to the obscure young man who left the Italian sunshine ten or twelve years ago, dreaming vaguely perhaps of an achievement which couldn't compare with that which he has attained.

It was amusing to hear both of them muse on the home-going. Naturally, his people are anxious to know what she is like. Rudy says they asked anxiously in their last letter "whether she is 'expansive' like Italian women or cold and distant and built like English women?"

He is a little nervous about his return, we think. And not without cause. He has been on exhibition almost constantly now for over a year, but all of this is just nothing to the exhibition he will be on with his own family. He will have much to live up to.

They have seen an advance proof of his book of verse. And he is convinced that they'll expect him to sit down and dash off a sonnet to any guest who happens in. And because he wrote them that he made some phonograph records, he feels sure they think of him as the première tenor of the Metropolitan.

When we talked of the production of "Ben-Hur,"

(Continued on page 112)





Photographs by Evans, L. A.

# Now We Believe In Titles

And now we believe in titles. . . . Constance Talmadge looks demure enough in these photographs, but we know better . . . we know Constance better. And her new film is labeled "A Dangerous Maid." Selah!





# That's Out

By  
TAMAR LANE

IT'S ALL WRONG, WATSON!

THE peculiarities of the public taste are as easy to understand as an explanation of the Einstein theory of relativity or why theater managers continue to spoil a perfectly good evening's entertainment with inexcusable prologs. For instance, what can account for the tremendous popularity of Milton Sills? Here we have a player who, while undoubtedly an all-round good performer, has no apparent outstanding qualities to explain the large following he has gained. Yet other screen celebrities with almost every qualification for unlimited success in the galloping tin-types have failed to approach anywhere near the popularity of Sills. Certainly Milt could not be classed a good-looker. Just ordinary at best. Of histrionic abilities he has a fair amount, an old-reliable the same as Sloan's liniment or Sweet Caps, but film



Hollywood is becoming artistic all right. There seems to be no end to which the actors and actresses will not go in order to give the proper touch of realism to their characterization. Next we expect to hear that Lon Chaney has sacrificed a leg for the artistic advancement of the silent drama

hidden from view. On the screen, evidently, telephones are objects to be heard and not seen.

GOOD SUGGESTION FOR CECIL B.

Fame is a funny thing and many noted celebrities would be surprised if they knew for just what reason their fame was proclaimed by some individuals.

Two gentlemen of color were talking at a Hollywood bootblack stand.

"What you all doin' for a livin' these days, Jasper," asked the first one.

"I'se in the movies. Works for Mr. Cecil B. DeMille," says Jasper.

"Ain't never heerd tell of him."

"Ain't you all heerd of Cecil B. De Mille, the man what makes these 'changer' pictures?"

"Explain yourself, boy, what you all mean by 'changer' pictures."

"I means 'Dont Changer Husband' and 'Why Changer Wife?'" One of the last pictures he done made was a wash picture, 'Saturday Night.' Next one I 'spects he'll make will be 'Why Changer Laundry?'"

NOW IT'S  
HOLLYWOOD  
VS. GREEN-  
WICH VIL-  
LAGE

history fails to show his having remarkable portrayals or sparks of genius. Sills, nevertheless, is one of the best liked leading men in the films today. The damsel is yet to be met who has not an enthusiastic word to say for him. Monte Blue, Jack Holt, and Richard Dix might also be put in somewhat the same class. From whence comes their vogue?

Then take Herbert Rawlinson, Conrad Nagle, Norman Kerry, Antonio Moreno and Jack Mulhall. So as far personal attractiveness is concerned they have Milt backed off the road and most of them are better actors. But are they more popular? They are not. To the one who can explain this weird state of affairs will be awarded the patent leather ear-muffs. I give it up.

WHAT NEXT?

One of the most trying problems in the making of the average film, apparently, is the creating of a new and unique place in which the heroine's telephone may be

How is it that when a person in a photograph is caught in a room in which he has no right to be and hides, that at intervals of every ten feet of film he sticks his head out from behind the portières. . . .

If short haired women and long haired men are any criterion, then Hollywood is rapidly becoming considerable of an art colony. The girls started it all by bobbing their hair. Not to be outdone,







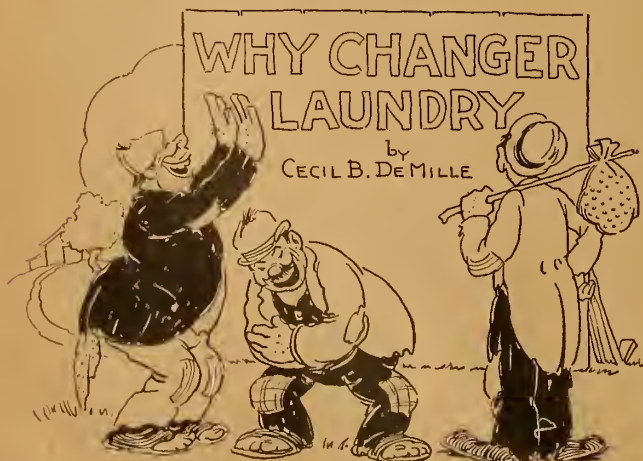
The peculiarities of the public taste are as easy to understand as an explanation of the Einstein theory of relativity. . . . For instance who can explain why Milton Sills is more popular than Conrad Nagle, Antonio Moreno, Jack Mulhall, Norman Kerry or Herbert Rawlinson?

the male favorites are now coaxing their locks down over their ears and the back of their necks. Douglas Fairbanks, Elliott Dexter, George Walsh, Jack Pickford, Johnnie Walker, and Ramon Navarro are only a few who have allowed their hair to grow so far as to give them the appearance of poets and musicians. Meanwhile Hollywood tonsorial artists are gnashing their teeth over this unreasonable state of affairs and the stars are forced to cross to the other side of the street when passing barber shops in order to avert hostilities.

#### GREAT SACRIFICES BEING MADE FOR SCREEN ART

Hollywood is becoming artistic all right. There seems to be no extreme to which the actors and actresses will not go in order to give the proper touch of realism to a characterization. Bert Lytell started it by bleaching his hair to become a blond for "Rupert of Hentzau," Doug Fairbanks has grown a weird facial adornments for "The Thief of Bagdad," and now the latest is Anna Q. Nilsson cropping her hair off short to play the rôle of a boy in "Ponjola." Next we expect to hear that Lon Chaney has sacrificed a leg for

"Cecil B. DeMille," explained a gentleman of color "makes the 'changer' pictures. 'Dont Changer Husband' and 'Why Changer Wife.' One of the last pictures he done made was a wash picture, 'Saturday Night.' Next one I 'spects he'll make will be 'Why Changer Laundry?'"



the artistic advancement of the silent drama or that Bull Montana has permitted one of his cauliflower ears to be straightened out.

#### LO! THE POOR ENGINE

Regardless of what a person may think of the flivver as a means of transportation, it must be admitted that it is the greatest comedy implement since the days of the custard pie. If 'twere not for the existence of these tin perambulators, it is disconcerting to imagine what might become of the present crop of comedians. All that is needed to start a comedy company these days is a camera and a flivver. A comedian, apparently, is not only an unnecessary evil but an unnecessary expense. Every time Henry Ford lowers the price of his busses a couple of hundred, new comic concerns are launched at the public. When he raises the F. O. B. rates, four thousand alleged rivals of Chaplin and Lloyd are forced to go back to their fruit stands and other allied vocations. The popularity of the flivver with the slapstick producers is,

The male favorites are now coaxing their locks down over their ears and the back of their necks. Meanwhile Hollywood tonsorial artists are gnashing their teeth over this state of affairs. . . .



after all, no doubt merely a matter of economy. Why waste money on such ephemeral things as pies when comedians can be bumped about at several dollars a reel less by an indestructible gas buggy.

#### TWO REAL STARS FOR SOMEBODY

At least one explanation of why we have so many poor pictures can be found in the fact that such superior stars as Ethel Clayton and May McAvoy are now without company connections while a legion of second-rate pretty babies are under contract at fat salaries. Both of these high-calibre stars were released by the Famous Players-Lasky organization, while said company at the same time maintains on its payroll a bevy of one-tenth-of-one-per-cent stars fit to play maids in a Clayton or McAvoy vehicle. Ethel Clayton, one of the most beautiful and capable actresses that ever graced the screen, was one of the best bets Famous-Lasky ever had. In spite of this, she was never given a chance with suitable stories and productions. The same goes for May McAvoy. The answer lies in the fact that no power in the studio took

(Continued on page 94)



# Cross the Silversheet

By

ADELE WHITELY FLETCHER

**A**ND those who came to scoff, remained to praise. That paraphrase actually sums up all we have to say in consideration of Mrs. Wallace Reid's "Human Wreckage." For it will be a long time before we will forget the conversion of the skeptical audience that filled the Lyric Theater in New York for the première. We numbered among the skeptics. And with them we filed out after the performance, impressed; with praise for the widow of Wally Reid in her crusade against that thing which robbed her of her husband and the world of one of its idols. And tho enough days have passed to have cooled our interest, we are still impressed by what Mrs. Reid showed us and hope fervently that something definite may be done to obliterate the prowling hyena that menaces humanity so grimly.

First of all, "Human Wreckage" cannot be considered simply as entertainment. It is infinitely more than that. It is a motion picture with a purpose. And while we believe it will succeed to a great extent in its purpose, we believe this will be the case because it succeeds in being entertainment in the bargain.

The story deals realistically with those in every stratum of life who are confronted with the drug habit. It shows the venders plying their illicit and sinister wares. It shows homes disrupted because of some member of the family falling prey to the drug traffickers. It shows some overcoming the beast which threatens them and some paying the ultimate price.

All of this is handled intelligently and sincerely. It is in no instance maudlin or overdone. And from the introduction to the fade-out we were impressed with

"Human Wreckage," the anti-narcotic picture which Mrs. Wallace Reid produced, it seems to us, might easily have been theatrical and in execrable taste. It was as these things that we stamped it prematurely; before we saw it. Instead, the sincerity of purpose behind it and the splendid way in which it has been produced have raised it to a high place

the truth of the statement that every instance has a parallel in life.

The cast is perhaps one of the finest ever assembled for a single production . . . the finest, we mean, not because of the glitter of the names but because of the sincerity of the portrayals.

Mrs. Reid, who has little demand made upon her, succeeds in being sympathetic and convincing thruout. James Kirkwood and George Hackathorne, too, both win a large measure of praise. But it was Bessie Love as the tragic little mother who surprised us the most. Her work in this production will cause us always to consider her seriously in the future.

"Human Wreckage," it seems to us, might easily have been theatrical and in execrable taste. It was as these things that we stamped it prematurely; before we saw it. Instead, the sincerity of purpose behind it and the splendid way in which it has been produced have raised it to a high place. We recommend it to all adults. And we believe the more people see "Human Wreckage" the less menacing drugs will be. Enlightenment is, after all.

(Continued on page 100)

In reviewing "The Merry Go Round," we have to force ourself to forget what an extraordinarily fine production it might have been in order to consider it as the interesting photoplay which it is. In it George Hackathorne and Mary Philbin reached the heights. . . .





# Comment on the New Picture or li-

ALICE ADAMS



**B**OOOTH TARKINGTON'S vital and vivid story of a misguided family in a common-place community has been deftly produced on the screen—with all its charming qualities intact. Touching as it does upon a subject which may be appreciated by everyone, it is certain to be warmly accepted as a real slice of life. There is no pyrotechnic dramatic display here. One sees no dashing rescues, nor bizarre sets. It is as quiet and even as the placid lives of its characters. And these characters—how lifelike they are! There is the wistful, high-strung, imaginative daughter who builds air-castles of sheer romance—whose indomitable pride is forced to submit to the embarrassments of a poverty-stricken home; there is the nagging mother and the kindly, meek, hard-working father who, not being a practical man, is unable to take the family to the high places. And last of all, there is the weak, vicious brother who constantly shames his sister.

Around this quartette and a few others this story revolves—telling a story rich in pathos and human interest. Yet it contains scenes of quaint humor. So we cannot call it a drab study. The high spot of the novel when the admirer of Alice, invited to dinner, is disillusioned to discover that her life is a sham is finely suggested.

How eloquent is Florence Vidor in the title rôle! The shading, the deep understanding—the manner in which she touches the very soul of the character stamps her as one of our most gifted actresses. She is truly Alice Adams to the life. Claude Gillingwater is ideal as the uncomplaining father who would understand his family. The captions are excellent. In all, a fine, human study—which touches the core of middle-class American life. Look about you. Alice's counterpart may be living just around the corner.

## WANDERING DAUGHTERS

An inconsequential story—one which may be called a celluloid satire on the younger generation, is exposed to the relentless rays of the Klieg lights and the result is so much drivel. The characters do nothing but pose and are manipulated like so many puppets. They execute their high jinks and wander off like the members of a vaudeville bill. A few attempts have been made to add a *risqué* touch but these are mostly tame. A subtitle gives it away—"It's not the 'wandering boy' any more—it's the wandering girl!" A competent cast struggles bravely to appear real. But what a task! Before they are thru we discover that it is the wandering boy who produces the wandering girl. Patrons should wander by the theater where this opus is being presented.

## THE WOMAN WITH FOUR FACES

A trick title attached to a trick melo-



"Alice Adams" is a fine human study which touches the core of middle-class American life. And Florence Vidor is eloquent in the title rôle. "Wandering Daughters," . . . we advise you to wander by the theater where this opus is being presented. A trick melodrama which doesn't incorporate any logic in its vivid tale is "The Woman With Four Faces." But in it Betty Compson gives an admirable performance





## CRITICAL PARAGRAPHS WHICH SERVE AS GUIDES TO BETTER PICTURES

drama, written by an experienced author in such things—Bayard Veiller. He doesn't stop to incorporate any logic in his vivid tale. As a result, the opus often taxes credulity. He employs a prosecuting attorney determined to break up a gang of crooks and a girl is used as a sort of glorified "stool pigeon." She, it is of the four faces. Her various masquerades you see, to help detect the criminals. But the biggest gap arrives when the prosecutor employs an airplane to get a convict out of a prison yard so that he might crack the safe in which are hidden the fatal papers. Imagine that bold touch! And since when are prosecutors conniving with crooks to catch other crooks? It's all lively, however, and contains some tense moments despite its improbabilities. Betty Compson, at her best in this type of rôle, gives an admirable performance.

### PETER THE GREAT

The Germans again! This time they have plunged into Russian history, taking the most colorful character, Peter the Great, whose life was certainly picturesque and dramatic enough to create an effective historical and yet, adventurous romance. While the Teutons haven't caught the best methods of the Americans in shaping their stories so that their backgrounds and foregrounds do not clash, yet in "Peter the Great" they have indicated that they haven't far to go. Surely Peter is ever in front of us. One moment he is tender, again he is cruel. And we have him in scenes of amorous scenes of romance. The picture may falter in its mass effects—such as the war episode between Sweden and Russia, but its atmosphere is well-nigh perfect. The captioning, done on this side of the water, is excellent. And the acting contributed by the always dependable Emil Jannings is of a cameo fineness. His support is highly commendable.

"Peter the Great"? A picture presenting accurate slices of history—the Germans are sticklers for accuracy—and balanced with outstanding touches of romance, intrigue and adventure. Surely one of Germany's best. Which means that it is up there with "Passion" and "Deception."

### MICHAEL O'HALLORAN

Gene Stratton Porter's "Michael O'Halloran" may be a best seller in the fiction world, but transferred to the silversheet, it doesn't ring so true. Booth Tarkington's fictional kids are much more genuine because they do the things that kids are ever doing the world over. In other words they are healthy and as a result they live to play. Mrs. Porter's characters are ever shedding tears. In fact, she employs the ingredient known as pathos to agitate the lachrymose glands of the spectator, but the effort is fruitless. So we see an infant Pollyanna, a cripple, watched over very tenderly by a



Photograph by McWalton



"Peter the Great" finds the Germans offering us cinema entertainment again, . . . entertainment equal to "Passion" and "Deception." Emil Jannings as Peter is of a cameo fineness. Gene Stratton Porter's "Michael O'Halloran" may be a best seller in the fiction world, but transferred to the silversheet, it doesn't ring so true. As for "Divorce," it is only in the movies that one sees such sugar-coated pills







"The Spoilers" seems made to order for everybody. It carries not a single weakness. We offer it to you with the greatest enthusiasm. "Daughters of the Rich" is a trite, artificial and weary exposition of hypocrisy in the familiar fast set. A fairly effective drama is "The Fog," even tho it is somewhat illogical in many of its scenes. However, it is calculated to entertain



little toughie who is a protégé of some esteemed worthy. The little Pollyanna comes out into the sunlight just like the big Pollyanna—and it is over. Too many attempts for tears—and not enough for smiles. A sugar-coated, sing-song tale of pre-adolescence, lacking any vitality.

#### DIVORCE

They are still determined to turn out such stuff of which "Divorce" is made. How often have you seen the happy couple in moderate circumstances strike a snag when the husband, unable to stand prosperity, abuses his wife? It's an oft-repeated story, time-worn and hackneyed now—and consequently fails to interest beyond its characterization. The couple become rich, the husband develops into a philanderer and the wife is miserable. But we cannot extend her any sympathy because she fails to show any spirit. She takes her insults very meekly and in such a saccharine manner that we feel like praising the husband for kicking over the traces. You know just how it will develop. He

loses his position and once they are back in their modest ménage the sweet spouse is made happy again. They make such wives in the movies. And it is only in the movies that one sees such sugar-coated pills as "Divorce."

#### THE SPOILERS

Many pictures have raced across the screen since Rex Beach's vital story was first produced—pictures based upon an identical theme and line of action. And now the vigorous and compelling yarn—some declare it Beach's best—has been revitalized and shapes up as one of the most interesting documents that have come along in a season or three. In the first place

it is a story which contains all the necessary ingredients for screen success—seeing that it is, laid against rugged backgrounds and tells a tale of vivid conflict in the far-off reaches of Alaska. It features a plot of intrigue and adventure—the principal figures of which are an honest miner and a group of unscrupulous claim jumpers.

One instinctively watches each development of the story with the deepest interest, knowing that a climax will arrive carrying the utmost in melodramatic fireworks. And what a climax! The former picture earned its encomiums because of the fight between Tom Santschi and Bill Farnum. The new picture will earn bigger encomiums because of a much more picturesque and rugged fight between Milton Sills and Noah Beery. How those two boys do mix it! At least twenty minutes elapse before both are rendered *hors de combat*



—altho Sills, in the hero rôle, gains the decision on points. Rich in adventure, saturated with color and romance, balanced with treacherous plotting—this is a picture made to order for he-men the world over. In fact, it is made to order for everybody. It carries not a single weakness. We offer it to you with the greatest enthusiasm.

#### DAUGHTERS OF THE RICH

Where have I seen this before? This is the question which the spectator will ask himself when he sees "Daughters of the Rich," a trite, artificial, weary exposition of hypocrisy in the familiar fast set. Every detail about it is cut and dried. And the theme—that of the girl bartered off to the highest bidder, has long outlived its usefulness. The properties which hold the thing together are really its only redeeming features. These include some hand-carved furniture, bizarre bedrooms, immaculate evening clothes and gowns and considerable table linen. Before the picture is over we look upon a couple of loveless marriages, a suicide and a much-emphasized moral. There is an attempt to introduce a psychological study—with the characters immersed in deep thought. Their thoughts are in vain with such a shallow pattern.

#### THE FOG

Here we have a psychological study of youth—presenting as it does the struggles of a boy and girl to find their way thru the fog of tyranny and misunderstanding which envelops them. The boy lives in continual fear of his tyrannical parents and he grows to manhood with but one happy memory—that of a sweet little girl rescued from an orphan asylum. She, in the course of his growing to manhood, disappears, but eventually she returns as a matter of convenience. It is a fairly effective drama, somewhat illogical in many of its scenes, but withal, a picture calculated to entertain. The opus is staged in an adequate manner, the locale being a small town, with a flash of Siberia offered in the climax. David Butler makes the hero recognizably real.

#### THE LAW OF THE LAWLESS

An afternoon or evening with the gypsies—it all depends at which hour of the day you see this picture. What is it? Merely our old friend, the auction-block formula—with daughter selling herself to the highest bidder to save her father from a debtor's prison. So the much-costumed Gypsy bids the highest. And the concluding scenes merely tell over the taming of

(Continued on page 101)



"The Law of the Lawless" smacks of hack fiction at its best. In it Dorothy Dalton puts over a vital personality and Charles de Roche is colorful as the Gypsy. However, we could name many Americans who could have eclipsed him in the same rôle. "The Rapids," in which Harry Morey plays the leading rôle, has no vitality or vividness to recommend it. It is merely another motion picture. We recommend "Three Wise Fools" even tho it isn't so good a picture as it was a stage play. The old fogies are interpreted by Claude Gillingwater, Alec Francis and William H. Crane. And Eleanor Boardman in her rôle of the heroine is not so deft as the men





Exclusive  
Photographs  
by  
Abbé

## Previews of "The White Sister"



F. Marion Crawford's story of "The White Sister" has come to the screen with Lillian Gish in the title rôle of the Princess Angela Chiaromonti, later Sister Giovanna. Henry King took his company abroad that every scene might be rich in the color and charm of Old Italy. They even went so far as to secure a studio there where the interior scenes were filmed



Ronald Colman is Giovanni Severi, the hero, and Gail Kane plays the rôle of Princess Veronica, sister of Angela. At the right Lillian Gish is shown about to become the bride of the Church



And J. Barney Sherry plays Monsignor Saracinesca. So excellent was his characterization, they tell us, that children came up to him in the streets, asking his blessing. Of course this he could not give and they went away puzzled and disappointed. . . .



## LILLIAN GISH

By Faith Baldwin

She has white magic at her  
finger-tips,  
And brings us visions,  
gentle, pastel things,  
Songs, sung at twilight, seem  
to wreath her lips.  
Her hands are as the pale  
dove's startled wings;  
And she is primrose dawn  
before hot light  
Dispels its charm; and  
she is dusk; the star,  
The first star, is her slave,  
before the night  
Grows dark. And shy, as  
flowers are,  
Her soul looks out from her  
enchancing eyes,  
In wistful wonder; and  
her body's grace  
Is slim, like little trees; and  
very wise  
With innocence and quiet  
is her face.



The photograph above with J. Barney Sherry, Lillian Gish and Ronald Colman has the beauty of an old painting. You can almost feel the warm quiet of the old Italian scene with its wayside shrine waiting the devout traveler. . . . And, at the left, is Lillian Gish, a White Sister . . . a ministering Angela. . . .



# Letters to the Editor

*Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified*

We applaud this reader who regrets great actors and actresses being forgotten in the rush for new personalities.

DEAR EDITOR: I have long wanted to write to this "Fan Forum," as I call it, and I've always put it off, but, "The Editor Gossips," of the July MOTION PICTURE MAGAZINE, with its just praise of Henry Walthall, made me ashamed of dallying any longer.

I wonder if, in the rush for novelties and new personalities, we have not forgotten the really great actors of the screen. I don't think they have been forgotten, but only relegated to the background, as it were, to be pulled forward again when the bizarre palls. But, while we enjoy novel personalities, why do we forget to praise the actors whose portrayals are the very foundations of the cinema?

First—there is Bert Lytell. His characterization in "The Right of Way" was one of the masterpieces of the screen, and yet he has been recently featured in stories that not even his brilliance could redeem from mediocrity. He should not be merely "co-starred." He most certainly has sufficient ability and personality to be starred as he deserves.

Second—Henry Walthall. While it is true that "Susie Simpleton" is signed under a fabulous contract, to shake her curls against back lighting," and Mr. Walthall is frequently given an unimportant rôle—yet it is also true, that in every picture that I have seen him, his characterization has been the outstanding feature.

Third—Sessue Hayakawa. Like Mr. Walthall's, his is a distinct personality. Hampered as he has been for the lack of proper story material, he has, nevertheless, contributed numberless worthwhile characters to the screen. He has never been unconvincing—never improbable. I have missed him from the screen.

Richard Barthelmess seems at last to be gaining proper recognition for the numerous "bigger and better things" he has contributed to the screen.

There are many others whose portrayals have often detracted from the star—Gareth Hughes, Raymond Hatton, Lew Cody, Theodore Kosloff, Theodore Roberts—and quite a few others; but if all these were featured, where would be the sterling actors that keep so many ancient plots from creaking too audibly? They can't ALL be starred—but I think they would appreciate knowing that their work has been seen and noticed, instead of always seeing praise poured on other shrines.

So, in the vogue for the Sheik and his many relations, I write this—"lest we forget."

Sincerely yours,  
ROSE M. REVERE,  
3836 Boulevard, W. Hoboken, N. J.

## Suggesting Conway Tearle for Ben Hur.

DEAR EDITOR: I have a suggestion to make, but knowing it is not likely to carry much weight coming from a nonentity like myself, I thought perhaps if it met with your approval, you would lend it your support by giving it publicity thru your various Motion Picture Editorials.

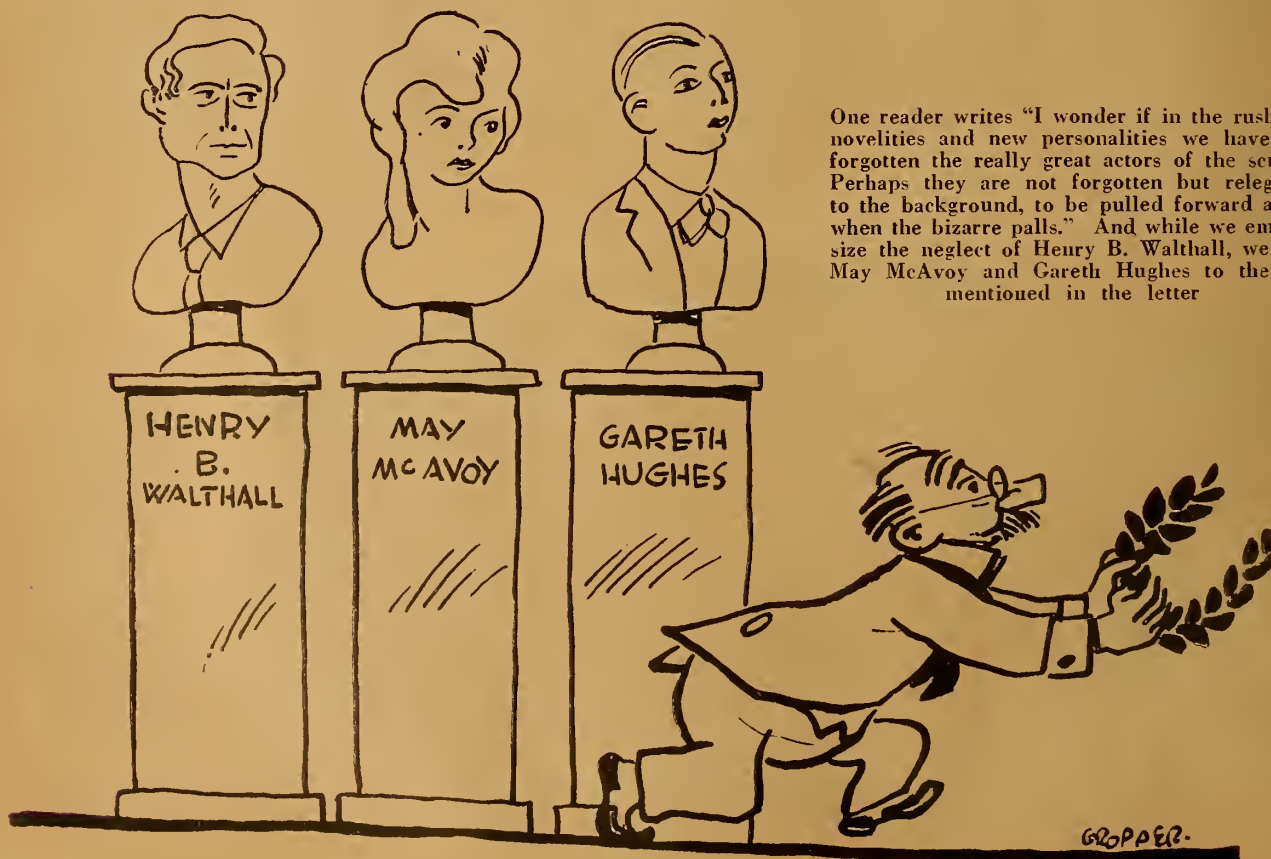
As a matter of fact, it is a mystery to me why it is necessary for anyone to have to make this suggestion. One would have thought that the authorities would long ago have seen it to be the obvious solution to their apparent difficulty in finding an actor suitable to take the title rôle in the film version of "Ben Hur." Why all this speculation and discussion as to who is to have the part? Why don't they solve the problem once and for all by getting Conway Tearle to take the part? Not only is Mr. Tearle one of the best actors and most striking personalities the movies possess, but he also has the advantage of having appeared as Ben Hur on the legitimate stage, so surely he is the person to render the part on the screen. I hope you will agree with me.

Sincerely yours,  
L. STREMER,  
1029 Belmont Ave., Victoria, B. C.

Criticisms and a cry for good actors and actresses not stars manufactured by profuse advertising.

DEAR EDITOR: Why is the dumb-bell? This is what I've been wondering, every time one simpered thru five reels before my wearied eyes. I, certainly, have no idea of the "WHY" of such a movie type, and doubt if anyone else has. How she has progressed so far in pictures, is a mystery. One thing is certain. She is with us, apparently, I'm afraid, to stay. She is one of

(Continued on page 104)



One reader writes "I wonder if in the rush for novelties and new personalities we have not forgotten the really great actors of the screen. Perhaps they are not forgotten but relegated to the background, to be pulled forward again when the bizarre palls." And while we emphasize the neglect of Henry B. Walthall, we add May McAvoy and Gareth Hughes to the list mentioned in the letter



# The Wanters

A Story of a Girl Who Loved  
Beautiful Things

By

PETER ANDREWS



Myra discovered that it wasn't so easy, this being a ladies' maid. It seemed to mean: parlor maid, laundress, seamstress, nurse maid and what not. She didn't mind the nurse maid part of it, but the ladies' maid part was difficult

**M**YRA HASTINGS kicked aside the ugly woolen skirt she had just let slip to the floor, where it lay untidily, each crumpled pleat a screaming reproach. She snatched off the cheap white blouse in angry haste. It was no longer fresh but it would not stand another washing. She regarded dismally the coarse cambric undergarment now exposed to view. Her pretty bare arms shone round and smooth in the gaslight. A pair of shoddy silk stockings much darned, could not hide the grace of her slim tapering legs.

"Oh, I *should* have them," she found herself muttering. "I'd become them. Soft silky things with Irish, or filet, fine linen things, furs to touch and hold against your cheek, pearls and jeweled slippers and big feather fans and—and— Oh, I want them!" she almost sobbed. "I cant, cant bear these. I hate the feel of them. Why, oh why, must I be condemned to wear hideous cheap common clothes like these? Cant it ever be different?"

Of course, Myra knew that a girl as undeniably pretty as she was could have all the lovely things she wanted, if she—if she— But of course she didn't want them that way—Myra's heart was sweet and young. To have sold it, even for all the beautiful clothes in the world, was a bargain she instinctively shrunk from. Besides, it cost too much, in the long run. She knew that.

She lay on the narrow cot that masqueraded in the day time as a sofa, and tossed about, wide-eyed and miserable. She would not—could not wake to another dawn in these drab surroundings. She read the want ads daily and the one she had cut out was for a ladies' maid up at the Worthingtons. Even in the great city where Myra worked and struggled and yearned, the Worthingtons were not unknown. An old family and an enormously rich one, they stood for everything that was to be desired in Myra's eyes. She weighed the lowly job of ladies' maid against her present position, typist. People would look down on her she felt sure if she made that change, but she had no friends and the few acquaintances she counted need not ever know she was a servant. Anyway, anything was better than this. If she herself couldn't have the pretty things she craved, she could at least be near them and take care of them. Well, she would apply the first thing in the morning at the house. That decision made, Myra closed her eyes and slept more peacefully

than she had  
for many wretched  
nights.

It wasn't so easy tho, this being a ladies' maid. It seemed to mean: parlor maid, laundress, seamstress, nurse maid and what not. She didn't mind the nurse maid part of it, but the ladies' maid part was difficult. The lady was what made it so hard. Her name was Nina Van Pelt, and she was the married—unhappily married—daughter of Mrs. Worthington, come home with her husband to enjoy again the comforts of the maternal roof. The other members of the household were Marjorie, a dependent tho charming young cousin, and Bobby, her ardent suitor, who practically lived there, and Elliot Worthington the unmarried son, who practically never stayed there. Myra admired them all tremendously tho. They were all so cool, so well bred, so beautifully mannered, so well groomed and well dressed, so rich. . . . Mrs. Van Pelt had a million dresses. She wore them only once and—

A bell rang sharply and Myra hurried upstairs. Mrs. Van Pelt didn't like to be kept waiting. The rest of the family were grouped in the library waiting for Nina to go to the opera. But Nina's new gown hadn't come from her modiste's, and she had wilfully refused to wear any of the others. In vain Myra had lifted one gorgeous gown after another out of the capacious wardrobe and held them up under her pretty chin. Mrs. Van Pelt would have none of them. Her husband finally snapped his watch shut with angry impatience.

"You'll have to wear one of these, Nina, or stay home," he said, with pardonable irritation, "we cant wait any longer."

Myra held up another dress, and Van Pelt gave her a long look, an appraising sort of look that any woman resents, and Myra remembered other times he had gone out of his way to attract her attention. His wife took the gown hastily, not missing the look, and allowed Myra to put it on her.

"When Faisy's boy comes," she said on the way out, "be sure to open the box and hang the new frock with the others. And I want you to be up when I get back. We'll be late."





Van Pelt gave her a long look, and an appraising sort of look that any woman resents. And Myra remembered other times he had gone out of his way to attract her attention

There was a party below stairs and Myra of course went down, but she had no heart for its crude gaiety and noisy fun. The dazzling display of clothes and jewels and luxurious evening wraps she had just been handling had inflamed her like wine. She longed passionately to hold their silken fineness again, to feast her eyes once more on their glitter, to feel their everlasting allure. She left the other servants, followed by their none too friendly jeers, and went back upstairs. The new gown had arrived. As she opened it and removed the crushed tissue paper packed so carefully around it, something seemed to give way in her tired brain, and before she had time to think of what she had done, she was standing before the full-length mirror in Mrs. Van Pelt's dressing-room door, dressed in Mrs. Van Pelt's newest frock, bedecked in Mrs. Van Pelt's jewels, and coquettishly waving one of Mrs. Van Pelt's expensive fans.

Still bewitched by the charming apparition that confronted her, she trailed her new-found splendor downstairs to the library. Standing before the fireplace was Elliot Worthington, who had returned unexpectedly.

"Oh," he exclaimed in surprise. "I thought there was no one at home."

Every drop of blood in Myra's body rushed to her head. She parted her lips but no sound came from them. She turned away and Elliot held out his hand. "Please don't go," he cried. "I am Elliot Worthington. You must be the friend of Nina's she was expecting. Please sit down for a moment."

Myra sunk into a chair, her heart still throbbing madly. She was thrilled and exhilarated beyond all sense. She managed a faint smile.

"This is fine," the young man responded. "Where's all the family?"

"They've gone to the opera," replied Myra, recovering herself magnificently. 'Aida.' I didn't care to go. I've heard it so many times," she added, hoping she had the name right. At least it sounded like the word she had heard Mrs. Van Pelt say.

"Beastly bore anyway, opera," Elliot said, looking at her with an ever-increasing admiration.

"Oh no, I love it," answered Myra, wondering if she would, if she ever got the chance to hear one.

"How long are you to be here?" Elliot asked.

#### THE WANTERS

Novelized, by permission, from the First National Attraction of the John M. Stahl production based on the scenario by J. G. Hawks and Paul Bern, adapted from the story by Leila Burton Wells. Directed by John M. Stahl. The cast:

Myra Hastings.....	Marie Prevost
Elliot Worthington.....	Robert Ellis
Marjorie.....	Norma Shearer
Mrs. Van Pelt.....	Gertrude Astor
Theodore Van Pelt .....	Huntley Gordon
Sonny.....	Richard Headrick
Bobby.....	Lincoln Stedman
Mrs. Worthington.....	Lillian Langdon
Mary.....	Louise Fazenda
The Star Boarder.....	Hank Mann
The Landlady.....	Lydia Yeamans
Tom Armstrong.....	Vernon Steele
Chauffeur.....	Harold Goodwin
Butler.....	William Buckley



"Well, I really don't know," replied Myra, with perfect truth. "Not very long——"

"That's a shame," Elliot retorted, and the obvious disappointment in his eyes encouraged the girl to further madness. She breathed in a deep sigh and settled down to the hazardous enjoyment of that stolen hour.

\* \* \* \* \*

Myra Hastings, private secretary of Bloom and Bloom, Incorporated, lifted her hands from the keys of her typewriter and stared pensively into space. She was going back, as she had done so often in the last few weeks, to that one bright, exciting evening in her life, when she had seen fascination grow in the eyes of a man, a most desirable young man. It didn't matter so much, the sharp swift tragedy that followed after, because the man still betrayed his interest. How gallantly he had stood up for her before his sister in her wrathful vituperation. Of course, Nina Van Pelt had come home too soon, and Myra had hidden herself and her stolen glory outside on the balcony while Elliot greeted his sister. Could she have foreseen then, that the heavens would open and drench her to the skin, hopelessly ruin the dress, bedraggle the waving plumes and still her timid heart? Elliot had dragged her inside and the dénouement occurred. He had been courteous and kind too, even when he was told she was only his sister's maid. He had tried vainly to stem the tide of scornful anger, to spare the humiliated girl. Naturally, he was helpless when she was dismissed, but he had offered his car to take her wherever she might wish to go. Yes, he had been all that a beautiful dream required. He was coming to see her tonight. He had wanted to before, only she had been too shamed and embarrassed to let him. But she couldn't

resist him any longer. He was coming tonight. She clicked the keys once more, rapidly, happily. After all, clothes didn't seem to matter so much as she had thought. He was coming tonight. . . .

A few weeks later in the Worthington household, things were not running so smoothly as was their wont. Elliot had just made what was unmistakably an unwelcome announcement.

"Mother," he had said, "here is the girl who has promised to be my wife." He pulled Myra forward until she stood shyly before Mrs. Worthington.

An appalling silence descended upon the room. The family were utterly shocked to learn that the servant discharged from their services was returning to be one of them. Van Pelt received her with cynical amusement and a somewhat ironical courtesy. Mrs. Van Pelt was furious at what she considered an unpardonable affront and made no attempt to hide her indignation. Marjorie, to whom Mrs. Worthington had tried desperately to engage Elliot, was humiliated beyond expression. Mrs. Worthington herself was all but overcome at this incredible performance on the part of her son. Only Bobby was pleased—and he said so. Mrs. Worthington felt that the situation required delicacy and tact, which it did, indeed, but not exactly as she had interpreted it.

Summoning all the *savoir faire* she had at her command, she murmured sweetly, altho her eyes were as cold and forbidding as a magistrate's, "I am very glad to welcome you, my dear. You shall come upstairs with me and we'll talk this thing over by ourselves."

After a very grave and decidedly acrimonious family council it was decided that Myra should stay with them, so that she might be adequately prepared to occupy the station in life that would be hers as Elliot's wife. In

There was a party below stairs and Myra, of course, went down, but she had no heart for its crude gaiety and noisy fun. The dazzling display of clothes and jewels and luxurious evening wraps she had just been handling had inflamed her like wine







Myra Hastings, private secretary of Bloom and Bloom, Incorporated, lifted her hands from the keys of her typewriter and stared pensively into space

other words, they would try to make a "lady" of her. Naturally, Elliot objected, but his mother was an exceedingly clever woman and convinced him that that was the kindest form of procedure that anyone could possibly pursue.

Thereupon Myra was put thru the most rigorous course of what seemed to her, bitter humiliation. She was rebuffed and corrected until she felt she could endure nothing more. She was overtly sneered at and despised as an interloper. Her ignominy was none the less hard to bear, that it was disguised as a kindly intent. Under the screen of social training lay a hundred cutting remarks and thinly veiled snubs. Myra's courage almost gave out. Elliot's mother, being past master of this sort of maneuvering, managed to keep Myra and her son apart. Indeed, Elliot was even now away on a business trip, had been for six weeks, and the disheartened and disillusioned girl had almost made up her mind to tell him when he got home that it was all a terrible mistake. She could never be what they called a lady. He'd better marry Marjorie and let her drift out of sight. He'd probably forget her. Men always did. . . .

But he was so glad to see her and she to see him, that everything else was forgotten in the rapture of that moment of meeting again. Besides, there was to be a big formal dinner that night, and she had a new frock

and maybe she could show them, tonight, that she too had acquired the dignity and manner that they all seemed born with. Yes, she would, and after tonight—well, let circumstances do what they would.

But circumstances have a way of being untoward and they don't always favor a luckless, anxious little heart. When Myra descended the broad stairs of the Worthington home, facing the glacial battery of a hundred critical eyes, her legs shook under the filmy lace of her gown. Her lips trembled, her head swam. The room blurred suddenly. She took one tremulous step down and fell headlong all the way.

There was a frigid silence, then a faint well-bred titter of amusement hastily stifled. Elliot rushed to her side and picked her up tenderly and tried to console her. But the mortification was too intense. She begged him to excuse her and fled to her room, there to cry her heart out in agonized humiliation. The dinner progressed without her.

Elliot had brought an old friend, Tom Armstrong, back with him and Nina Van Pelt's heart beat raggedly when she saw him. He was the one man in her frivolous life she had really loved. But he was poor and her mother had forced the wealthy Van Pelt upon her and she had been too weak to resist. It seemed to her now that the years had made no difference. He still looked at her as tho he loved her and the response in her breast fairly terrified her. After dinner they went out on the balcony that skirted the library, to be alone together. It had been so long.

Up in her room, with a broken spirit, Myra poured out her story to Dobbins the butler, when he brought her dinner up to her. His stiff butler attitude relaxed for a moment. "You'll be better off Myra—or—er—Miss Hastings, you'll be better off in the black dress and apron. That's where your happiness lies."

"Oh, do you think so, Dobbins? You are good to tell me the truth anyway. I——"

He came to see her that night. He had wanted to come before, only she had been too shamed and embarrassed to let him. But she couldn't resist him any longer







Van Pelt overheard his wife begging Tom Armstrong to take her away too. And, in a burst of hypocritical rage, he ordered Armstrong out of the house

"Really, Myra," interrupted the voice of Elliot Worthington. "I came up to see if you wouldn't come down again, but I hardly expected to find you making a confidant of the servants. I'm afraid my mother was right. You——"

But Myra had sped past him—anywhere away from the sound of that voice reproaching her too. Down to the library she hurried for a moment alone to think. Van Pelt was there biting the end of his cigar impatiently. His eyes blazed a welcome.

"Hello, little one," he said seizing her hand. "Have they been mean to you again?"

"Yes," answered Myra, "all of them." She was too miserable to notice that he was still holding her hand.

"Well, you needn't put up with it any longer," he said, drawing her closer. "You shall have all the pretty things you want—if you'll go away with me for a week. What do you say?"

"Beast, beast, beast! That's what I say," cried the indignant girl. "How dare you make such a proposal to me?"

She had jumped to her feet, dragging Van Pelt up with her. He laughed warily, and put his arms around her and held her tight, in spite of her panting struggles.

Mrs. Worthington and her son found them that way. "Oh Myra, Myra," groaned Elliot. "How could you?" Mrs. Worthington maintained an accusing silence.

Van Pelt released Myra and she reached out an appealing hand to Elliot. "You don't believe that this is my fault," she faltered.

Elliot turned aside, and Mrs. Van Pelt stepped into the room from the balcony.

"O Mrs. Van Pelt," Myra cried. "You were there

on the balcony. You must have heard what your husband said. Tell them, tell them what you heard."

Nina Van Pelt hesitated. Then, "There was certainly an unspeakable proposition made—but not by my husband."

Utterly beaten, Myra dragged herself upstairs, packed a bag in silent grief and came down again determined never to spend another night under this roof. On her way out she overheard Nina Van Pelt begging Tom Armstrong to take her away, because she was lonely and unhappy. Van Pelt overheard it too and in a burst of hypocritical rage ordered Armstrong out of the house. Then there followed a scene that revealed the unhappiness and discontent of the entire household. Their viceroy was stripped away and Myra stood awed, before the ignominious spectacle.

"You are poor," she finally cried, "poorer than I am. Poor, miserable, things. You are wanters just like I am. You wanted the things you had and see what a horrible price you've had to pay for them—peace of mind, contented hearts. And what have you got now? Nothing. Because there is no love here. I wanted pretty things too—but I don't want them now when I see that happiness is the price you pay for them. Good-bye. I never want to see any of you again."

"Myra, my dear, my dear," pleaded Elliot, "don't go like this. Forgive me. I want you for my wife. I love you."

"You don't know what love is," the girl replied bitterly. "Don't speak of it. Good-bye."

She walked out of the house with head held high, but it drooped fast enough once she was alone in the dark.

(Continued on page 97)



# On the Camera Coast



Photograph by K. O. Rahmn

Sir Conan Doyle, world-famous author of detective stories and, more recently, one of the eminent protagonists of spiritualism, visited the Goldwyn studios with his family where June Mathis, editorial director, acted as hostess

**J**ACK PICKFORD has discovered a brand-new complication in the motion picture business. In addition to all the other trials and tribulations, he now is up against the difficulty of having to find a location near a summer hotel that his wife, Marilyn Miller, likes.

Marilyn is having a hard time sticking to her resolution to spend her vacation honeymooning with Jack. The other day, Sid Grauman, who manages three of the biggest movie theaters in Los Angeles, offered her \$5,000 a week to appear for five minutes a night at one of them. She refused. She said she was going to have her vacation with Jack if some one offers her a million dollars a week.

Wherefore they are on their way to the Santa Cruz Mountains in Central California. In those mountains Jack will put on the Tennessee story that Mary Pickford has written for him.

It is more or less a revamping of one of Mary's early triumphs. She has personally selected little Lucile Rickson to play her old part and spends hours every day on Lucile's costume and make-up.

The little Rickson girl, by the way, has the distinction of having had more offers than any other actress in Hollywood this season.

In one week, she had the offer of a contract

from every big producer in the business. She accepted one from Thomas H. Ince to whom she is under contract for three years. Those who have seen the pre-views of Marshal Neilan's "Rendezvous," say her work in a terrific emotional rôle is a revelation. She plays the part of a little Russian princess who, after the revolution, is forced into a marriage with a brutal Cossack. He beats her about the head until he breaks her ear-drums. She accidentally locks him in a tomb and his cries for help fall upon the ears he has silenced forever.

Little Miss Rickson is supposed to be seventeen years old; but I understand her real age is fourteen.

Two interesting photo plays have had the acid test in Hollywood. This test is a pre-view before the Writers' Club, which is made up of motion picture authors, critics and directors.

One of the plays was Ernst Lubitsch's "Montmartre" in which Pola Negri was starred. It was made in Paris shortly before the two came to America. In its original form, it must have been very fine; but the pious censorship of the Lasky studio did strange things to it. Herr Lubitsch almost wept when

they made him switch the story around to transform the street walker into a respectable young married lady and then made him save her from a suicide's grave.

The other play that went thru Hollywood's Third Degree was "Merry Go Round," which von Stroheim began and another director finished. The place where one director left off and the other began is like hitting a bump in the road while automobile riding. Von Stroheim's part was



When Claire Windsor returned to Hollywood, Billy could hardly wait for the train to stop and permit his beautiful mother to alight. Below, Ernst Lubitsch who came to America to direct "Rosita," consults with that splendid cameraman, Charles Rosher





## HARRY CARR WRITES OF THE HOLLYWOOD ACTIVITIES

hard and brilliant with the glitter and sophistication of old Vienna: it tastes of gay cynicism. After von Stroheim's hand passes from the picture it becomes mush of the mushiest variety.

Lubitsch is now installed in the Warner Brothers studio. He was to have done "Deburau" but abandoned it because it is too lyric in quality and not dramatic enough. He is going to play an ironical comedy drama.

To the vast relief of the people at Warner Brothers, Lenore Ulric has at last gone on location in Northern California—the beginning of her work on "Tiger Rose." They brought her out to California several weeks in advance of the picture so she could enjoy life and "get in the atmosphere." The result was she was nearly bored to death and came around every morning to the studio demanding to be allowed to go to work, until she nearly drove the whole organization to suicide.

The other day a new office boy at Universal City saw a tall man and a young lady waiting at the gate. The man said he would like to go thru the plant.

"Tain't allowed," said the boy. Then more doubtfully, "Wha's your name?"

"My name is W. R. Hearst."

This didn't mean anything in that young man's life: he said, "What's yer business?"

Mr. Hearst hesitated. "I am connected with the news serial you issue," he said.

"News?" said the office boy, brightening up. "Are you a newspaper guy?"

"Yes," said Mr. Hearst meekly. "Well," sighed the boy, "I s'pose you kin come in then."

While he was in Holly-

Marshall Neilan has made another discovery, Lucile Rickson, grown-up. You remember her little girls of the screen. And her emotional work under his direction has brought her offers from almost every director in California



Charles Brabin insisted that Frank Mayo go in for realism in "Six Days." But Corinne Griffith, stood ready on the sidelines with cigarettes. . . . At the right John Griffith Wray is directing Mrs. Wallace Reid and George Hackathorne in a scene from "Human Wreckage"



wood, Mr. Hearst was the guest of honor at the Hen Party Club—the only man ever so honored. This club met at the home of Frances Marion, and the guests were the Talmadge girls, Theda Bara, Lenore Ulric and some of the most famous stars in Hollywood.

I heard a very charming story about Theda Bara and Lenore Ulric. Both girls are very near sighted and always carry lorgnettes. They had never met, altho they have been great admirers of each other. On hearing the names spoken, each lady instinctively reached for her lorgnette handle; then tactfully dropped it. Finally, Theda said desperately, "My dear Miss Ulric, would you mind putting up your lorgnette and taking a good look at me so I can raise mine and take a good look at you."

The last shots are being made on "Abraham Lincoln," which promises to be one of the great pictures of the year. It is unique in that it was produced by two mere boys, Al and Ray Rockett, who are still in their twenties. They started out almost without financial backing with only hope and courage, to make one of the most expensive pictures of the year. They have taken 300,000 feet of very remarkable film. The man who plays the part of Lincoln was a Los Angeles business man named George A. Billings.







Photograph by K. O. Rahmn

Judging from the above picture, Mary finds it nervous work investigating firearms when Douglas isn't around. . . .



Above, Douglas Fairbanks, Junior, arrives in California where he will star in a screen version of "Stephen Steps Out." And, at the left, Edmund Lowe gives a realistic impression of a dead noble while Director Emmett Flynn looks on anxiously, fearing a flickering eyelid, and the cameras grind



"Permit me," says Constance Talmadge, "my director, Mr. Sidney Franklin"



He is so like Lincoln that it almost takes one's breath away and, by some miracle, he has turned out to be one of the most finished and capable actors I have ever seen on the screen.

While taking the big scene in "The Ten Commandments," where Moses breaks the sacred tablets when he finds the Children of Israel worshipping the Golden Calf, Cecil De Mille had an embarrassing experience. I guess the ladies didn't bother much about clothes in those days. Anyhow there were a million ladies on the set and about two yards of cloth. Came a guest who wanted to see the movies being taken. He was a nice looking young man. Mr. De Mille didn't catch his name but smiled him a welcome and went on with the scene. During an interval he made inquiry as to the identity of the young visitor. "He is a member of the board of censors of the State of Ohio," was the stern answer. Tableau!

Both Pola Negri and Norma Talmadge are going to "cut loose," so to speak. They both have been held down by the technique of directors who believe in repression. In "The Spanish Dancer," Pola says she is going to work in her own way. She says the American critics don't understand her anyhow, so why worry. Norma, in her next picture, is going to abandon her life as a court lady with lace ruffs as in "The Ashes of Vengeance" and be an Arab dancing girl. Her leading man will be Joseph Schildkraut.

The illustrious Joseph has somewhat startled Hollywood. In the first place he refused to take the part to which Goldwyn assigned him as leading man in "Masters of Men," directed by the Swede, Seastrom. He said he couldn't look like an Englishman and wouldn't try. In Norma's picture he is to be a sort of sheik of French and Arab blood. But that's not all of the shock he has administered to the motion picture capital. One night recently, at a Hollywood soiree, he looked around the assemblage and thus delivered himself, "Really there seem only three subjects in which you Hollywood people are interested: sex, boot-leg liquor, and motion pictures." How

crushing. To tell the truth about it, the motion picture exposition for which the government was persuaded to coin a special flock of half dollars was a comparative failure. It never should have been started in the beginning and went staggering into the ring. The attendance was pathetic.

Helene Chadwick who has been off the screen owing to her legal difficulties, will have a part in Major Rupert Hughes's new story. It is an interesting tale, being the trials of a divorced woman who moved about the country from one State to another and found herself in a different legal status in every State.

Kenneth Harlan is up in  
(Continued on page 109)



# Spreads smoother dries quicker

*-the new liquid polish*

A polish that will not form lumps and gummy ridges on the nails. That spreads smoothly and evenly all over the nail. It is tinted just the shade that fashionable women are using this season.

Every requirement for a liquid polish was considered when Cutex was working out this formula. The new Cutex Liquid Polish dries almost instantly. Before you have finished the second nail the first is so dry and firm, touching will not mar it. It will not peel off, nor crack. Its brilliant even lustre lasts a whole week.

And finally, it needs no separate polish remover. When you are ready for a fresh manicure you just put on a fresh coat of Liquid Polish, one nail at a time, wiping it off instantly before it dries. This leaves your nails smooth and clean, ready for the fresh manicure.

You can get Cutex Liquid Polish for 35c or in the \$1.00 and \$3.00 sets. Sets with other polishes are 60c and \$1.50.

## *Charming Introductory Set*

*including the new Liquid Polish—now only 12c*

Fill out this coupon and mail it with 12c in coin or stamps for the Introductory Set containing trial sizes of Cutex Cuticle Remover, Powder Polish, Liquid Polish, Cuticle Cream (Comfort), emery board and orange stick. Address Northam Warren, 114 West 17th St., New York, or if you live in Canada, Dept. M10, 200 Mountain St., Montreal, Canada.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. M10  
114 West 17th St., New York

I enclose 12c in stamps or coin for new Introductory Set including a trial bottle of the new Cutex Liquid Polish.

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# CUTEX Liquid Polish



# THE STARS AND THEIR PLANETS



## TERRAIZE H. McDONNELL CONSIDERS THE LIBRA PEOPLE

### PREFACE

*Of all the truths which have been restored and brought to light in this age of investigation and progress, none are of more importance than a revival of faith in the Astrological Creed.*

*The world, which has always sought guidance in the words of Christ, Buddha, Confucius or Mahomet, now finds it impossible to deny the verity, wisdom and help derived from this science, which flourished among the wise men for thousands of years before these divine leaders were born.*

*All past ages have contributed to its wisdom, and today people are reaping the benefit of what has been written upon this great subject, for it has been proved beyond doubt, that its theories are based upon the most clearly defined truths, and by following the article, one may be able, in a small way, to gain a realization of the influence of the Planets upon the human character.*

*Libra (The Balance) September 23rd to October 23rd (Cusp. September 23 to September 29th) Venus ruling, bestows a fondness for luxury, musical and dramatic talent, and an aptitude for mathematics.*

**U**NDER this Planet, both sexes possess pleasing personalities but, in character, the women are far superior to the men, for the undeveloped majority of the male sex of Libra are probably the most selfish and least conscientious people to be found, and frequently practise callousness to such a degree that others are stunned by their mercilessness.

These men spend money freely, but they demonstrate extravagance rather than generosity as, with their usual selfishness, they spend where it will give most pleasure to themselves, and altho their own family may be in need, they frequently waste their earnings upon strangers; also, in the same manner, they adhere to the ceremonial practices of any creed to which they may belong, yet never consider inconveniencing themselves to do right by others; nor does anything make them change their wrong mode of living.

Mr. Joseph Schildkraut, born October ninth, is a developed Libra, combining the best qualities of that Planet, coupled with those contributed by a good rising sign, giving him a remarkably well-balanced disposition and natural kindness of manner and making him extremely approachable.

He is never too busy to offer excellent advice to anyone of less wonderful intuition, and with fine judgment, he would carefully weigh both sides of any question, but his decision might be influenced by leniency rather than justice, as he understands the shortcomings of others and is never vindictive.

Possibly his most fortunate gift is a retentive memory and an

(Continued on page 108)



ARIES



TAURUS



GEMINI



CANCER



LEO



VIRGO



LIBRA



SCORPIO



SAGITTARIUS



CAPRICORNUS



AQUARIUS



PICES



# How do they accomplish it?

The women who give their skin the hardest wear manage to keep their faces young long after other women have grown old and unattractive.

THE actress gives her complexion harder wear and demands more of it in return than any other woman. She must keep her skin fine and clear though she covers it with cosmetics. It must be fresh in spite of late, weary hours.

How does she accomplish this? By careful study of her skin she has discovered the *two indispensable things* it needs to keep it in the fresh, beautifully supple condition she demands.

First the perfect kind of cleansing at night that leaves the face soft and clear—every bit of dirt, every trace of cosmetic, every shadow of weariness taken away. Then the exquisite morning freshening that keeps the skin flower-like through the day and guards it completely from every coarsening thing.

These are the two fundamentals of skin loveliness. For these two things many well-known actresses depend on the two entirely different creams that Pond's developed especially for this method of keeping a woman's skin young and fresh—Pond's Cold Cream and Pond's Vanishing Cream. And many other women write enthusiastically about the smoothness these creams give their skin.

## See what this famous method will do for you

**Do this every night.** With the finger tips or a piece of moistened cotton, apply Pond's Cold Cream freely. The very fine oil in it penetrates every pore of your skin. Then wipe it off with a soft cloth. Dirt and excess oil, the rouge and powder you have used during the day are taken off your skin and out of the pores. *Do this twice.* Your skin looks fresh and is beautifully supple.

**And every morning,** smooth on Pond's Vanishing Cream evenly. If you wish, rouge—powder. How smooth and velvety your face feels to your hand! Nothing can roughen it. And it will stay that way all day.

To see how Pond's two creams actually improve your skin, use this method regularly. Buy both creams today in jars or tubes. The Pond's Extract Company.



Every skin needs these Two Creams—The Cold Cream for cleansing, The Vanishing Cream to protect and to hold the powder



Photo by Edwin Bower Hesser

Mae Murray, one of the most alluring of screen stars, says, "I have found that Pond's Two Creams give the complexion a lovely freshness and smoothness."



Charming Peggy Wood says, "Pond's Cold Cream cleanses easily and leaves my skin feeling fresh. Then the Vanishing Cream is a lovely smooth base for powder."

Photo by Edward Thayer Monroe

## The common troubles that make a woman's skin look older—Pond's two creams banish them

**Accumulation of oil and dirt in the pores.** For this condition cleanse every night with Pond's Cold Cream, which is so light it penetrates the glands and *takes out excess oil and dirt together.* Then every morning put on Pond's Vanishing Cream to keep your face fresh through the day.

**Premature wrinkles, scaling, dry shine**—are especially the troubles of a dry skin. To avoid them, keep your skin soft day and night. Cleanse with plenty of Pond's Cold Cream nightly and keep some on over night. Feel your skin relax. Then by day Pond's Vanishing Cream prevents your skin from drying out again.

**Coarsening Sun and Windburn.** The daily repetition of weather damage ages your skin. For everyday exposure, use faithfully the nightly Pond's Cold Cream cleansing and in the day the delicate yet sure protection that Pond's Vanishing Cream gives.

## GENEROUS TUBES—MAIL COUPON WITH 10c TODAY

The Pond's Extract Co., 149 Hudson St., New York

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name .....

Street .....

City.....State.....





## At Dean Court



Beverly Hills, let it be known, has come to be recognized as the aristocratic colony of cinematic folks. Priscilla Dean is the latest star to build there. Her home is spacious, built on Colonial lines . . . with stretching lawn and gardens

Beyond the grilling Priscilla is glimpsed at the marble swimming-pool guarded by Jublio. . . . And what does it matter that Beverly Hills is a good distance from the Universal studios. A racing car covers the miles in no time







Are you making the most of your hair? Here are six pictures of the same girl showing her hair dressed in six different ways. Notice how the various arrangements change her appearance.

The way you dress your hair and the way you care for it, means the difference between looking attractive or just ordinary.

## Why you *must* have beautiful well-kept hair— to be attractive

**W**EAR your hair becomingly, always have it beautifully clean and well-kept, and it will add more than anything else to your attractiveness and charm.

Wherever you go your hair is noticed most critically.

People judge you by its appearance.

It tells the world what you are.

Beautiful hair is not a matter of luck, it is simply a matter of care.

You, too, can have beautiful hair if you care for it properly.

In caring for the hair, proper shampooing is always the most important thing.

It is the shampooing which brings out all the real life and lustre, the natural wave and color, and makes your hair soft, fresh and luxuriant.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why discriminating women, everywhere, now use Mulsified coconut oil shampoo. This clear, pure and entirely greaseless product cannot possibly injure, and it does not dry the scalp or make the hair brittle, no matter how often you use it.

### When oily, dry or dull

If your hair is too oily, or too dry; if it is dull and heavy, lifeless, stiff and gummy; if the strands cling together, and it feels harsh and disagreeable to the touch; or if it is full of



© THE R. L. W. CO.

dandruff, it is all due to improper shampooing.

You will be delighted to see how easy it is to keep your hair looking beautiful, when you use Mulsified coconut oil shampoo.

### The quick, easy way

Two or three teaspoonfuls of Mulsified in a cup or glass with a little warm water is sufficient to cleanse the hair and scalp thoroughly.

Simply pour the Mulsified evenly over the hair and rub it in. It makes an abundance of rich, creamy lather, which rinses out quickly and easily, removing every particle of dust, dirt, dandruff and excess oil—the chief causes of all hair troubles.

After a Mulsified shampoo you will find the hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is. It keeps the scalp soft and healthy, the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

*Splendid for Children  
—Fine for Men*

# Mulsified

REG. U.S. PAT. OFF.

## Cocoanut Oil Shampoo







Photograph by Edward S. Curtis Studio

Biblical history concerns Cecil B. DeMille these autumn days, for he is filming the story of the Ten Commandments. The Biblical episodes are something of a preface to a modern story, but in themselves they promise to be of artistic interest

Photograph by Edward S. Curtis Studio



Photograph by Donald Biddle Keyes

James Neill is photographed above as Aaron and, at the left, is Estelle Taylor who, in the rôle of Miriam, addresses the Israelites at the beginning of the Exodus. . . .



# Out From the Land of Egypt



Photographs by Donald Biddle Keyes

Theodore Roberts plays Moses (and more's the pity that cigars were unknown in that Biblical day. It must be hard on Theodore, whom we glimpse above, for the first time, without a Havana). At the left is Charles De Roche as Rameses II, in prayer to his gods after the death of his infant son. . . .



And, at the right, we find Estelle Taylor again in the rôle of that colorful heroine, Miriam

Photograph by Edward S. Curtis Studio







Making "The White Sister" in Italy must have proved pleasant work indeed . . . almost a year under southern skies. Here we find Lillian Gish and her director, Henry King watching other members of the company at work on location

## Greenroom Jottings

**D**UST OF DESIRE" is a most alluring title for a picture, and it piques one's interest still more to learn that it is a story of Africa with innumerable scenes laid in that remote and exotic country. Norma Talmadge is the star and Joseph Schildkraut plays opposite her. What more could one ask?

After an absence of two years from the screen, William S. Hart has returned. It will no doubt gladden the heart of his fans to learn that he expects to appear in the same type of rôle which he made famous in the past. It has been announced that his future pictures will be made at the Paramount West Coast studio instead of at the old Hart studios where many of the star's past screen successes were done. According to Mr. Hart, the change in policy was made in the interest of greater artistry, effi-

ciency and economy. He believes that the resources of the large studio are more complete and that the facilities, personnel, and equipment excel anything that a single star, producing independently, can hope to assemble.

Barbara La Marr has always been a successful vamp in her former pictures, but now her vamping is of no avail. She cannot charm Pat O'Malley as the dashing young hero of the Royal Northwest Mounted Police in Reginald Barker's production of "The Master of Woman." The scenes are laid at Big Bear Lake in Canada; the struggle between the girl and man for supremacy is the central theme. The picture is adapted by Monte M. Katterjohn from G. B. Lancaster's "The Law-Bringers." Earle Williams, Renee Adoree and Wallace Beery are also in the cast.

(Continued on page 82)

Photograph by Keystone View Co.



Baron Leopold Borne-misza of Budapest discovered that Dorothy Dalton was to be a passenger on the "Aquitania" with him and he secured an introduction thru the purser. The Baron had long admired Miss Dalton on the screen. On the right Marion Davies confers with her director, Robert G. Vignola, on her next production "Yolandia." Miss Davies is seen in one of the picturesque costumes she will wear





# A Twin Complexion Treatment

IT is hard to think of the sun and the wind as injurious influences; yet to the delicate skin of the refined woman neither is an unmixed blessing.

Both sunburn and windburn are drying, roughening, and coarsening to the complexion; while the dust that accompanies wind tends to clog the pores.

Pompeian Day Cream is a harmless preparation of exquisite fineness made to protect the skin during the activities of the day from exposure to the elements.

## Not Entirely Oilless

Unlike some "disappearing" creams, Pompeian Day Cream is not entirely oilless; on the contrary, it contains just sufficient oil to make it desirable for naturally dry as well as for normal or oily skins, and to offset the drying effects of sun and wind.



Protection by Day, with Pompeian Day Cream

To all appearances Pompeian Day Cream vanishes upon application; it actually leaves an invisible film on the skin which serves as a protection against weather; furthermore, this soft, dull film eliminates and prevents shine and makes a powder foundation to which Pompeian Beauty Powder will adhere evenly and smoothly for a long time.

The sleeping hours may be made a period of benefit or of harm to the



Restoration by Night, with Pompeian Night Cream

complexion, according to whether the skin is properly prepared for natural restoration or carelessly left to the heavy hand of time.

If a woman retires with her pores filled with the dust and grime of the day, with her skin dried and roughened, wrinkled by mental concentration or worry, then the night hours will serve to perpetuate these faults.

## How to Keep the Skin in Condition

But if she will follow the simple night treatment recommended she can clear the pores, soften and soothe the skin, relax the facial muscles, subdue the wrinkles, and nourish the underlying tissues.

First, a cleansing with Pompeian Night Cream, then a second application gently smoothed into the pores, and she is ready to let the great restorer, "balmy sleep," repair the ravages of the day.

## The Twin Treatment

The twin complexion treatment of Pompeian Day Cream and Pompeian Night Cream provides the two essentials of day-time protection and night-time restoration. If faithfully used, these two preparations alone will enable any woman to greatly prolong her hold on a youthful complexion.

POMPEIAN NIGHT CREAM (cold cream) 60c per jar  
POMPEIAN DAY CREAM.....60c per jar  
POMPEIAN FRAGRANCE.....25c a can

POMPEIAN BEAUTY POWDER...60c per box  
POMPEIAN BLOOM (the rouge)...60c per box  
POMPEIAN LIP STICK.....25c each

## New 1924 Pompeian Art Panel and Samples

Send coupon with ten cents for beautiful new 1924 Pompeian Art Panel, "Honeymooning in the Alps."  
With this panel we send samples of Pompeian Night Cream, Day Cream, Beauty Powder, and Bloom

POMPEIAN LABORATORIES, 2129 PAYNE AVENUE, CLEVELAND, OHIO  
Also Made in Canada

POMPEIAN  
Creams

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## Your Skin Needs Special Care in the Autumn

By MME. JEANNETTE

As a rule a woman is in her best health with the beginning of the autumn.

But how about her skin?

Frequently she is aware that she has been negligent in her care of it during the lazy months of summer.

I have said it before, and I will continue to say, "Consistency is the virtue in caring for your skin." You are nourishing its tissues; and it is very like your body—you can't eat a surfeit of good food for a week and then forget to eat for the week that follows! Yet you do this when you use complexion creams only part of the time.

## At Night—

Soap and water is the habitual way of most women in cleansing the skin; but Pompeian Night Cream is, in many cases, more thoroughly cleansing.

Pompeian Night Cream may be used as lavishly as the individual user desires; there is no such thing as using too much, but enough should be used to cover every part and feature of the face, as well as the neck and the arms, if they too would be kept in beautiful condition.

I do not advise too much rubbing and massaging—just enough to thoroughly distribute the cream. When you remove it with a soft cloth, all dirt and dinginess is also removed, leaving your skin soft and smooth and lovely to the touch.

## In the Morning—

In the morning you will find that the night treatment has prepared your skin to gratefully accept an application of Pompeian Day Cream. This is a foundation cream for the day's powder and rouge, and it is a protection to the skin as well.

## Then the Powder—

If the autumn finds the skin still somewhat darker than usual, you should use a darker tint of powder than you customarily do. Pompeian Beauty Powder in the Rachel tint may be used on naturally fair complexions until care has restored their own delicate pinks and white tones, when one may again use the White or Flesh shades.

Cover the face and neck well with the powder, and then dust it off lightly and evenly, moistening the eyebrows, eyelashes, and lips to remove any traces of powder from them.

Mme. Jeannette

Specialiste en Beauté

TEAR OFF, SIGN, AND SEND

POMPEIAN LABORATORIES

2129 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (a dime preferred) for 1924 Pompeian Art Panel, "Honeymooning in the Alps," and the four samples named in offer.

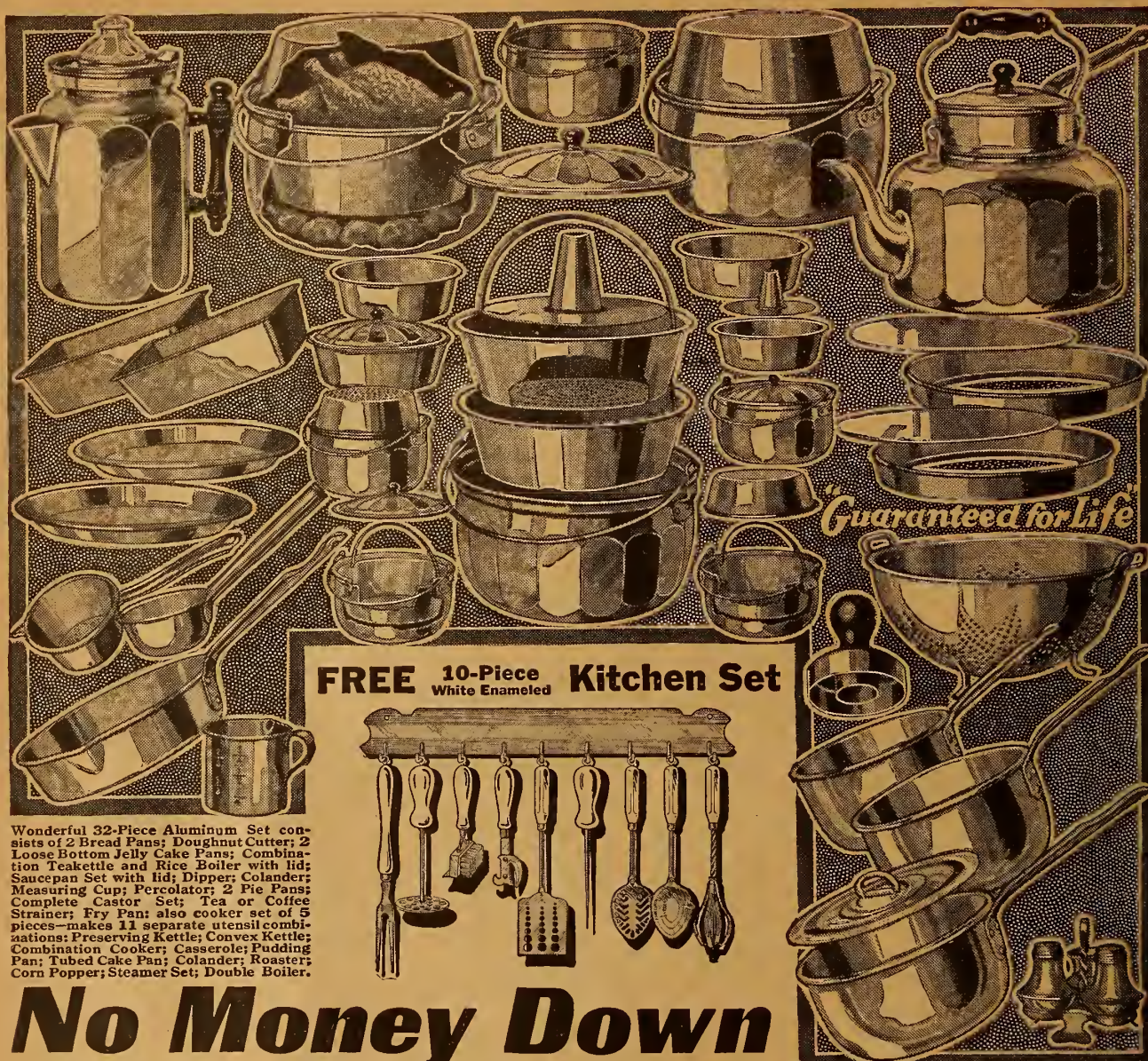
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City \_\_\_\_\_ State \_\_\_\_\_

Flesh shade powder sent unless you write another below





Wonderful 32-Piece Aluminum Set consists of 2 Bread Pans; Doughnut Cutter; 2 Loose Bottom Jelly Cake Pans; Combination Teakettle and Rice Boiler with lid; Saucepan Set with lid; Dipper; Colander; Measuring Cup; Percolator; 2 Pie Pans; Complete Castor Set; Tea or Coffee Strainer; Fry Pan; also cooker set of 5 pieces—makes 11 separate utensil combinations: Preserving Kettle; Convex Kettle; Combination Cooker; Casserole; Pudding Pan; Tubed Cake Pan; Colander; Roaster; Corn Popper; Steamer Set; Double Boiler.

## FREE 10-Piece Kitchen Set



# No Money Down

Not a penny now. Just mail the coupon and Hartman will send you this splendid complete 32-piece Aluminum Cooking Set, and also the Free 10-piece Combination Kitchen Set. When the goods arrive make first payment of only \$2.00 on the Aluminum Set. Pay nothing for the

Kitchen Set—it is FREE. Use both sets 30 days on Free Trial, and if not more than satisfied, send them back and we will refund your money and pay transportation both ways. If you keep them, pay for the Aluminum Set, a little every month. Keep the Kitchen Set as a gift from Hartman.

## FREE 10-Piece Kitchen Set

Not a penny to pay for this set. You get it absolutely free with Aluminum Set. Potato Masher Mixing Spoon Measuring Spoon Ice Pick Egg and Cream Beater Can Opener Vegetable and Pan Brush Fork Egg and Cake Turner Wall Rack All have white enameled handles and hang on wall rack—keeping them conveniently at hand.

# Complete 32-Pc. Aluminum Set and FREE Kitchen Set

This is Hartman's famous special, selected set of heavy gauge Aluminum Ware—a complete cooking outfit, light to handle, easy to clean, always bright as silver. Will never chip, crack or rust. So durable that we guarantee it for life. 32 utensils—everything you need for baking, boiling, roasting, frying. Just read the list above. You want and need everything there. Your kitchen is not complete without them. You really can't appreciate this splendid set until you see and use it. Then you will realize what a wonderful bargain it is. And without a penny's cost—absolutely free—you get a Combination Kitchen Set which gives you 10 utensils with white handles—all hung in a row—where you can reach them easily.

**Nearly a Year to Pay** Hartman gives the world's most liberal terms and the world's greatest values in dependable merchandise, and this offer proves it. You pay only \$2.00 and postage on arrival (this on the Aluminum Set—not a penny to pay at any time on the Kitchen Set). Then, if after 30 days' trial you decide to keep it, pay a little every month. Take nearly a year to pay.

Order by No. 417EEMA7. Price for Aluminum Set, \$18.95. No money down. \$2.00 and postage on arrival. Balance \$2.00 Monthly. 10-Piece Kitchen Set is FREE.

## Mail the Coupon

Don't hesitate. Send at once, while this offer holds good. Not a penny's risk. Order NOW, while you can get the Kitchen Set Free.

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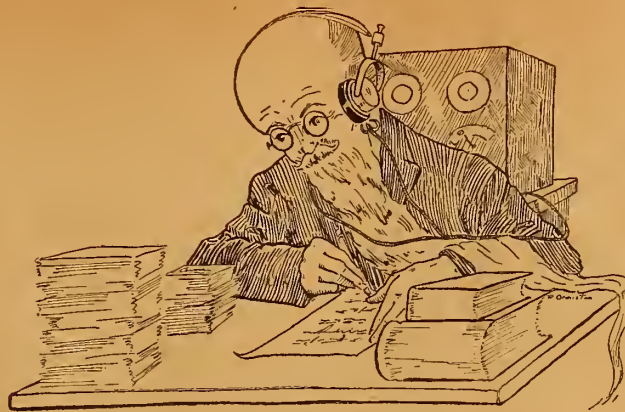
Send the 32-Piece Aluminum Cooking Set No. 417EEMA7, Price \$18.95, and 10-Piece Kitchen Set. Will pay \$2 and postage on the Aluminum Set on arrival. Kitchen Set is Free. I am to have 30 days' free trial. If not satisfied, I will ship both sets back. If I keep them, I will pay you \$2.00 monthly until the price of the Aluminum Set, \$18.95, is paid. Title remains with you until final payment is made.

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Send shipment to \_\_\_\_\_





*This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope*



*All inquiries should contain the name and address of the writer, and, if it is desired that a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter*

## The Answer Man

MARY K.—Good for you. May you live all the days of your life. No, Ann Little is not married at this writing. Harold Lloyd in "Why Worry."

PICCANINCE.—I am on to your curves. I may be over eighty, but I am this year's model. No indeed, Maurice Costello is not dead. He is playing right along. Here you are, all in one breath. Peggy Day in "Wild and Wooly." Monte Blue and Evelyn Brent in "Harbor Bar," and Viola Dana in "The Social Code." Dont mention it.

ARTHUR B.—Yes, but the wise woman sometimes leaves her husband long enough to increase his appreciation, but not long enough for him to seek consolation. Yes, Mae Murray had been married twice before marrying Robert Leonard. Anna Nilsson has been married to Guy Coombs. That's right, get the habit, it's a second nature.

LEWIS O. W.—No, the people in New York State did not have the privilege of voting individually on the eighteenth amendment, but their representatives in the Legislature did. Yes, the Perdue girls are one and the same. Clara K. Young in "A Wife's Romance." See you later.

CHARLES D.—You know they say the old woman is a very bad bride, but a very good wife. Thomas Meighan is with Famous Players, Astoria, L. I. I would advise you to wait a while before you come to America. New York is a big city, but pretty well crowded.

LUCILLE R.—Well, Dr. Frank Vizetelly tells us that the average man uses eight thousand words. Woodrow Wilson employed sixty thousand in writings, Shakespeare credited with twenty-four thousand. I must count mine some day. Most of the players you mention are in California. I liked your snappy letter.

JOSEPH G.—Yes, and those were fragrant thoughts of yours expressed in flowery language. You certainly have traveled some. Yes, Vyrghynya writes to me occasionally. Had a charming letter from her recently. Yes, and as Balzac says, "A man who can govern a woman can govern a nation." Let me hear from you again.

KATHLEEN M. H.—Your joke was as illuminating as—what kind of monkeys grow on grape-vines. Give up? Grayapes! Echoes of mirth! Yes, Kate Price was Miss McGinty in "Little Lord Fauntleroy." Carlyle Blackwell is in England filming "The Beloved Vagabond." Carmel Myers in "Ponjola."

WEE GEE.—No, I dont mind your using blue paper, but write large enough so that my eyes in glass will not be strained. So you think I have a masculine touch. You ought to feel my muscles! Louise Dresser and Lois Wilson in "Ruggles of Red Gap." Richard Talmadge and Charlotte Pierce in "Thru the Flames." Yes, and it's a luxury to read letters like yours.

MOUNTAIN ECHOES.—So you want to be an extra. Did you know that in the climax of Jackie Coogan's "Long Live the King" twenty-five hundred extras parade thru the plaza and streets. Each one of these extras receive from \$7.50 to \$10.00 a day. Jackie is the center and star of the picture. The Valentinos are in Europe now. Reginald Denny is with Universal. Of course I drink buttermilk. No, nothing stronger.

WILL B.—Maybe! But "The Flying Dutchman" has not been released as yet. Virginia Brown Faire is playing with Owen Moore in "Thundergate." Yes, and Clara Bow has just signed a five-year contract with Preferred Pictures to play in "The First Year." "The Boomerang," etc. So you see, you can never tell.

ENZEDDER.—Yes, I know what it is to be in love. As George Eliot says, "We look at one little woman's face we love, as we look at the face of our mother earth, and we see all sorts of answers to our yearnings." And the greatest pleasure of life is love. Malcolm McGregor is playing opposite Gladys Walton in "The Untamable" for Universal.

FANCHON R.—Thanks for the interesting information about

Lillian Leighton and Raymond Cannon. I am glad to have it.

KATHERINE C.—The Bushmans are on tour, but if you care to write them at the Majestic Hotel, 70th Street and Central Park, New York City, they will receive your letter.

HATTIE B.—I do not know whether Harold Lloyd is an artist, but I know that he draws well. I can see where your love lies—the Talmadge girls. Ruth Stonehouse is playing opposite Walter McGrail in "Light's Out." And May Murray's "Conquest" has been changed to "Fashion Row."

FIDELIS.—Here, here, come out of your shell. Utter exclusiveness becomes a stagnant pond in which reptiles grow and breed. Why, Richard Dix weighs 178 pounds. Helene Chadwick is five feet seven and weighs 130 pounds, has brown eyes and light hair. Yes, but people seldom improve when they have no other model but themselves to copy after.

SPHINX.—Hello there, how are the pyramids? How poor are they who have no patience! What wound ever did heal, except by degrees. Now that you are in Hollywood, you say it is hard work trying to be a star. My best wishes to you.

RICHARD DIX ADMIRER.—That's nothing, there is a subway ride here in Brooklyn of twenty-seven miles for five cents. You cant beat that. Yes, William Cullen Bryant is referred to as the "Father of American Poetry." Richard Dix is twenty-nine and Dick Barthelmess is twenty-eight. Yes, my beard is naturally curly and naturally white. Why Enid Bennett and Walter McGrail in "The Bad Man" with Holbrook Blinn. Come in again.

WESTERNETTE, IDAHO.—Ida Who? Ida Know. So you call me the Sheik with the Shiny pompadour. Why, Lucille Ricksen is only sixteen but she is a leading lady. Reginald Denny with Universal Company, Universal City, Cal. Yes, Ivor Novello in "The White Rose." No indeed, I am not married. I'm just a lonely old man of eighty.

SKEEZIX.—Why, South Carolina has 818,538 whites and 864,719 negroes. Mississippi has 853,862 whites and 935,184 negroes. Your other question is a bit involved. Yes, Lionel Barrymore and Irene Fenwick were married on July 14 at Rome, Italy. They spent their honeymoon in Venice.

MARY F.—Stop worrying and forget it. Ricardo Cortez is a dancer, twenty-three years old and playing in "Children of Jazz." George O'Hara in "The Fighting Blood." Most of the players you mention were born in Atlanta. Robert Agnew in Dayton, Ky. He is twenty-four; not married.

LA CLAVEL.—So you liked Lila Lee as Chiquita in "The Ne'er Do Well." And you say Ralph Kellard is playing in stock in Columbus, O. Thanks. No, Norma Talmadge is not Jewish. I didn't comprehend your last. Again please?

BILLIE.—Well, our general health is a speedometer that tells us how fast we are living. Mine is 100 in the shade! I can see you are all for Betty Compson. Dustin Farnum in "The Man Who Won."

G. P.—You sound like the "Grand Public." Robert Agnew in "Pawn Ticket No. 210." He also played in "Blue Beard's Eighth Wife," with Gloria Swanson. He is twenty-four years old, five foot eight and a half, and has blue eyes. No, I have never been to Ohio. Why, Agnes Ayres and Mary Astor are to play in "Spring Magic" with Robert Agnew. Warner Baxter in "Alimony."

JACKIE.—Shake! I'm with you. I should say it is hot in New York. So many people from smaller cities come to New York for their vacation, and most New Yorkers want to get out of the city. I hope to go to Cuba next fall. Malcolm McGregor is with Metro. Barbara La Marr is twenty-eight, Viola Dana, twenty-five; Valentino, twenty-eight and the Valentinos are really and honest to goodness married.

CHERIE.—Well if it gives you any relief, you can write me every day. You seem to be doing the right thing, keep it up.



Nay, child, I am not so good as you think. In fact, I am very wicked. You know the good die young. Percy Marmont in "You cant get away with it."

FRANK V.—I'm sorry, my boy, but I cant give you a tryout.

CAROLYN S.—That reminds me of the hen who sat on a brick by mistake and thought she was a bricklayer. A little knowledge is a dangerous thing. Yes, and it's a good thing the hens dont know what we are paying for bricklaying. Eddie Burns is thirty-one. Joseph Schildkraut has dropped out of the cast of "Master of Man" and Conrad Nagel will take his place. Niles Welch is with Universal, Doris May with Fox. Eugene O'Brien is thirty-eight and not married. I should say he is some lover.

ELIZABETH H.—Thanks for calling me Solomon, but I cannot be as wise as he, because I have not 700 wives to consult. That is where he had the advantage of me. Well, I probably dont go to the movies as often as you do. Beth Sully was Douglas Fairbanks' first wife. You're welcome indeed.

FRANCES S.—It is seldom that we see a picture that contains a laugh and a tear, altho there should be lots of them. Laughter is the sister of tears, and he who smiles must also sigh. Your letter was right to the point. Marguerite Snow is at present attending to her young daughter. She is playing seldom, and you say you would like to see more of her. So would I. Tom Mix in "Soft Boiled" with Billie Dove opposite.

VEDE.—Your circulation seems to be poor. You should get more exercise. Also, you might subscribe to this magazine; that will improve the circulation. Yes, Mary Pickford filmed "Madame Butterfly" some years ago. Conway Tearle is forty-three, been married a number of times, and is at present married to Adele Rowland. He is playing opposite Constance Talmadge in "The Dangerous Maid." Your letter was just right.

SWIFTIE.—Hold on, not so fast. Why sturgeon, tuna and swordfish are probably the largest fish caught, often weighing one thousand pounds. So you want to see Ethel Clayton in better pictures. Marie Prevost in "The Wanters." Agnes Ayres in "Spring Magic" with Mary Astor and Bobbie Agnew in the cast. In each one of your letters you make a hit with me. You have a fine batting average.

ANN M.—Well, I am glad to hear from you, even tho you have your magazines mixed. I dont know who that shoemaker might be. Write to Metro for Ramon Navarro. All I've got to say on the subject is that happiness is unrepented pleasure. Come in again some time.

MILDRED.—Candy is all right if it helps to sweeten the disposition. Ramon Navarro was born in New Mexico they say, and he has dark hair and eyes. Dorothy Gish is twenty-five. Wallace Reid was born in St. Louis thirty-one years ago. He had brown hair and blue eyes. Richard Barthelmess is twenty-eight, five feet seven. Address Mae Murray at Metro. Is that all?

ENZEDDER.—How is it down in New Zealand? So you have never seen a copy of BEAUTY. Why dont you subscribe for it? And you are glad we published a picture of Mme. Petrova and her husband. You can reach her by writing to her at Great Neck, L. I.

NEW COMER.—Welcome to the throne. For it is a throne. You should see it—hall room with no air. I'm sweltering, mopping my face and devouring pitcher after pitcher of—well. Ink seems to be plentiful in your town. It is a great thing if used rightly—the colored slave that waits on thought. John Gilbert is to play in "Cameo Kirby."

LYNETTE.—So you are passionately in love with Gareth Hughes. He is five feet, twenty-six, and has brown hair and blue eyes. Irene Castle's name was Irene Foote. Of course I recognize a personality in your letter—bright and snappy too. Fay Compton is playing in "This Freedom," the English made production released by Fox.

DIDS.—Absolutely Mr. Gallagher. Well you will see Gallagher and Shean in special comedies to be made by Fox. The first will be "Around the Town." Craig Ward and Frank Keenan in "Hearts Aflame." Marshall Neilan married Blanche Sweet. It was a romance of many years.

PEG.—Pray forgive, O faithful one. That was Pat Moore as the child in "The Young Rajah." Address Valentino at 50 W. 67th Street, New York.

MARY JANE.—Well he who laughs last can afford to laugh. That was Fred Thompson in the Pickford picture. You must have the other title incorrect. Mabel Julianne Scott in "Times Have Changed."

I should say they have. Phyllis Haver is with Fox in "Temple of Venus." Your letter was plus-excellence.

DEE-ESS.—So you think I ought to have a permanent wave. So do I. Tom Mix is a real cowboy—no bluffing about that. Ramon Navarro is twenty-four. Address him care of Metro.

MARY ELLIS.—Why Norma is twenty-eight. Address her at the United Studios, 5341 Melrose Avenue, Los Angeles, Cal. Bebe Daniels has never been married. As I understand it, Tom Moore and his wife, Renee Adoree, are separating. Mae Murray is twenty-seven; address her at Metro.

BETTY JANE.—Why dont you tell him to choose a wife rather by his ear than his eye. Constance Talmadge was interviewed in February, 1922, and July, 1919, CLASSIC; and Norma in the December, 1922, CLASSIC. Constance in the May, 1922, MAGAZINE and Norma in the March, 1921, MAGAZINE.

DON.—Aha! You must remember that the heart has eyes that the brain knows not of. Thanks for the pressed pansies. Pansies mean thoughts of you. Tom Mix is with Fox. His name is Charles Jones, but they call him "Buck" for luck. His latest is "Hell's Hole." Yes, one and the same. Ruth Roland is playing in "Ruth of the Range." Rod LaRocque has been signed up on a long-term contract with Famous Players.

JOSEPHINE Q.—Thanks, my child, call again.

CEDRIC A. R.—Another correspondence club. Still they come. The Starlight Club, Rural No. 3, Box 237, Kansas City, Mo.

ALICE E.—Well, I dont think anything will happen to me unless it be enlarged condition of the cranium due to excessive flattery. Shoo fly, dont flatter me. That was Gloria Hope in the Pickford picture. Lynn Harding is to have an important part in Marion Davies' "Yolanda."

M. H.—Oh Boy! You want the addresses of about fifty players. Whew! I'm out.

RAY I. B.—I fear that you are a trifle sour. Come, sweeten up! A sour disposition is a greater enemy to beauty and to happiness than the smallpox. Yes, June Elvidge is coming back in "The Eleventh Hour" for Fox. It's a good time to get in.

H. E. FAR ROCKAWAY.—Well, if you have what you want, you have as much as the most. Miriam Cooper in "Evangeline." Malcolm McGregor, Huntley Gordon and Edna Flugrath in Viola Dana's "The Social Code." You cant make me angry by asking questions.

JUST BABS.—Well woman's natural mission is to love, to love but one, to love always. Richard Dix is twenty-nine. I believe that Tom Moore and his wife, Renee Adoree, are separating. So they say. There is some talk again of Mary Pickford doing "Dorothy Vernon of Hadden Hall."

MAMIE.—Too bad, too bad. Many of the blunders of the world have occurred from the mind being in one place and the body in another. Yes, Jane and Eva Novak both have played opposite Bill Hart. How about the three Moore boys? Yes, you must write to me again. Better luck next time.

HELEN.—No, I dont mind the heat now—I love the autumn. This is the kind of weather I like to take long strolls in the country. Barbara Castleton was Thora and Eddie Burns was Harold Mark in "The Face of the World."

RAY B.—Again. Bebe Daniels is twenty-two. Most people think that Pola Negri's "Passion" is her best picture.

MADGE T.—I dont remember who did say "Some men are different, all women are alike." "Old Dad"; "The Prey" and "The 14th Man" were filmed in September, 1920, issue. You're welcome. Hector Cargil, 24 Buick Street, Petrone, New Zealand, is most anxious to correspond with American readers, and I advise him to join the correspondence clubs.

MADELON MACK.—Thanks for the eversharp. I shall always carry it with me. Do you know you neglected to give me your address, so I couldn't answer all of your questions. Let me hear from you.

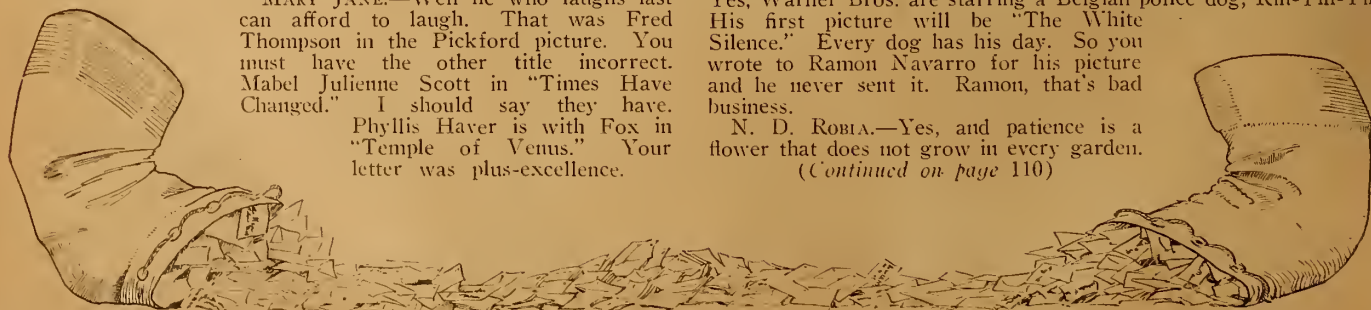
GALEE POLIS.—Yes, and liquor talks mighty loud when it gets out of the jug. And you think Craig Ward looks something like Antonio Moreno. Richard Headrick is six. Yes, Katherine MacDonald married John Scheon Johnson, a Philadelphia millionaire, on May 22, 1923, and she gave her age as twenty-eight. Selah!

MRS. D. C.—I am afraid there is nothing I can say to you about getting your son into pictures. Most of the studios are in California, and so few companies require the services of a child. Sorry Mrs. D. C.

IRENE A.—No man lives to be as old as he feels at twenty-one. Yes, Warner Bros. are starring a Belgian police dog, Rin-Tin-Tin. His first picture will be "The White Silence." Every dog has his day. So you wrote to Ramon Navarro for his picture and he never sent it. Ramon, that's bad business.

N. D. ROBIA.—Yes, and patience is a flower that does not grow in every garden.

(Continued on page 110)





# How the One Natural Color for Cheeks Was Found

*Day and Night Tests That Told Why Rouge's Familiar Shade Was Wrong—and Eventually Duplicated Nature's Own Color*

**M**OST WOMEN now know and use the new natural tint which is fast replacing the unscientific and unsatisfactory purplish-red rouges. But how many are aware of the peculiarly interesting story of its discovery?

We are apt to take the most marvelous discoveries of this age as a matter of fact—even one of such importance to the realm of beauty as a tint that is a perfect match for Nature's own artistry! Suddenly science gives the world of women a tint which tinges the cheeks in such a true tone as the very strongest sun's rays, or the weirdest effects of night lighting cannot separate from the underlying flesh tone, and we accept it without thought of how it came to be. Yet behind the simple, single tint which gives any and all complexions a divine and perfectly natural mantle of color is the story of man's indomitable perseverance—two years' ceaseless experiment—over two hundred failures, and eventual success.

The search for the perfect tint led a dignified scientist to a cellar's depths—and to the roof of a city's tall skyscraper. Tint after tint—tone upon tone—were tried in every conceivable light. In noon's glare, atop a high roof. In the streets below, where the sun's rays filtered through



"In Noon's Glare, Atop a High Roof"



"Beneath Trying Artificial Light"

fog and smoke. And in the artificial lights of night—trying lights in which old-fashioned rouges all became the same ghastly, or unlovely purplish red.

On a patient assistant's cheeks shade after shade was tried. Some of the shades required ingredients from far countries—many were days in the blending. Then, suddenly it happened.

## *The Tint That Was Tried In Desperation*

One morning the scientist used in his mortar one of the rarest ingredients in the laboratory. It was of peculiar orange hue. Scarcely a color to try

on the cheeks! But he idly applied it on his assistant's cheeks—and a *startling change took place*. The peculiar orange tint altered instantly to the true tone of the skin beneath! Still doubtful that he

had found the one key tint for any complexion—under all conditions—in every light—they hurried to the roof and put the new tint to the severe test of direct sunlight. The same beautifully diffused, natural color! Down to a darkened room, where neither glaring incandescent lamps nor variously shaded rays of electric light revealed anything but a coloring that appeared Nature's own! The same day, preparations were started to supply the demand that such a discovery was certain to create. Now, this new Princess Pat Tint is an article of standard use.

It enhances the color of countless women who had steadfastly declined to use any of the old-fashioned rouges which are so obvious in even the kindest light.

## *Princess Pat Tint is Waterproof!*

Where the new natural tint is made, further improvements have transpired; a less costly use of the chief ingredient has brought its price within reach of all; an entirely new process has rendered it *absolutely waterproof!* Even a morning in the surf will not streak it! Princess Pat Tint is not affected by perspiration, so it is worn without concern the day long, or evening through! Yet it vanishes instantly with a touch of cream, or use of soap.

On any complexion, remember there is need for only *one shade*. There is no uncertainty of matching; for the one tint is instantaneously transformed to blend with any type—blonde, medium or brunette; and this tint may be applied as lightly or as full and deep as you choose—with the same perfection of result.



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Until the shops have been sufficiently stocked with Princess Pat Tint to meet all calls for it, we shall take pleasure in sending to individuals a week's supply—without charge. At no cost to you and without any obligation, your prompt use of coupon below will bring to you Princess Pat new, natural tint.

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Princess Pat Tint Ice Astringent Creams Almond Base Powder Princess Pat Perfume



# Greenroom Jottings

(Continued from page 76)



Permit us—Mrs. James Kirkwood, *née* Lila Lee. We suspected these nuptials for some time, but Lila always blushing denied any approaching nuptials . . . and wore a beautiful diamond on the wrong hand. At the right Betty Blythe who is appearing in "Chu Chin Chow," which is being produced abroad, crosses an ancient palm with silver and hears of the future. Below Lionel Barrymore and Seena Owen confer with their director on a forthcoming scene to be filmed up in an aeroplane, inasmuch as the seating capacity doesn't permit the director to accompany them

Clara Bow, winner of the 1922 American Beauty Contest, conducted by the Brewster Publications, has finished her work for the Film Guild with Glenn Hunter in "Grit" and left for the Pacific Coast where she will play an important part in "Maytime" and, later, in the "Boomerang." Miss Bow will be remembered not only for her good work in Elmer Clifton's picture, "Down to the Sea in Ships," but also for her remarkably beautiful eyes.

Not since the old Biograph days when he was the dramatic boy wonder of David Griffith's first pictures, has Owen Moore appeared in a serious, straight dramatic rôle. But now, it is announced that he has shaken the dust of comedy from his feet in order to star in "The Silent Partner." Leatrice Joy plays opposite him.

The Fox Film Company has engaged Mary Philbin for the leading rôle in "The Temple of Venus," one of the most important pictures they will make this coming year. If Mary Philbin's acting in "The Merry Go Round" can be used as a forecast for her future work, then it is evident that her success is assured so far as the screen is concerned.

"The Dangerous Maid," a period comedy drama in which Constance Talmadge will star, is based on Elizabeth Ellis's novel, "Barbara Winslow, Rebel." It is a story that seems particularly suited to this popular star. It tells of the time following the defeat of the Duke of Monmouth in his attempt on the crown of James II of England in the seventeenth century. Constance plays Lady Barbara Winslow, the young madcap whose espousal of the rebel cause brings her into conflict with the king's forces. Conway Tearle plays Captain Miles Prothero, one of the king's officers who falls in love with Lady Barbara. Colonel Percy Kirk known as "Bloody Kirk," the villain, falls to the lot of Williard Mack.



Tsuru Aoki, who in private life is Mrs. Sessue Hayakawa, is leaving her home in California to join her husband in New York. They expect to sail shortly for France where they will appear together in a picture. When they return to America, Mrs. Hayakawa intends to play with her husband on the stage in his new footlight play.

Glenn Hunter will make his début as a Paramount star in "West of the Water Tower." Since his phenomenal success on the legitimate stage in "Merton of the Movies," Mr. Hunter has been besieged with offers from motion picture producers. However, he continued the characterization of Merton which he had made famous. He found time, nevertheless, to make one picture while appearing regularly on the stage. It was "The Scarecrow" in which he was featured.

An elaborate exterior of a great castle modeled after the famous Palace of Neuschwanstein, in Bulgaria, is being erected for Jackie Coogan's first Metro picture, "Long Live the King," now in the

(Continued on page 84)







This Book is Never Sold



Lloyd Hughes, Lucille Ricksen, Claire McDowell and George Hackathorn  
in a tense scene from the Palmerplay

### "Judgment of the Storm"

Screenplay written by Mrs. Middleton, Pittsburgh housewife, whose creative talent was discovered by the Palmer Creative Test, and who was trained in the technique of the photoplay by the Palmer Photoplay Corporation.

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It will bring you a glimpse beyond the gates which separate the realm of motion pictures from the rest of the world. Through it you may look around and decide whether you wish to become a part of this fascinating life.

And through a remarkable test which we shall gladly and freely send you with the book, you may determine whether or not you ought to *try*. This test was the starting point for many men and women who are now successful photoplaywrights, directors and studio executives.

Motion picture producers are suffering acutely from the need of new dramatic material. They ask, not for a celebrated name, not for literary skill, but for fresh ideas of plot construction simply prepared for visual expression.

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human drama, then turn this page. For this book could not have been meant for you.

But if you are *earnest*; if a demand far exceeding supply with rewards accordingly higher (a fundamental economic situation) stirs ambition within you, clip the coupon on this page and send it on its way *right now*.

This book, then, *is* meant for you. Not as a Magic Carpet of Bagdad, upon which you may *wish* yourself carried to success, but a friendly guide which shows you *how and where to start*.

## \$1,000 and Royalties to a Housewife and a Country Doctor

The free book illustrated above was issued by the producers of the Palmerplay "Judgment of the Storm." The author of this screenplay is a Pittsburgh housewife, who received \$1,000 advance royalties before the picture had begun to earn its way, and who will receive royalties for the next five years—sharing the producers' profits. A New York State country doctor's screenplay will be the next picture to appear under the Palmer banner.

The Palmer Photoplay Corporation produces pictures, discovers and trains new talent, and maintains the largest screenplay clearing house in the world,

serving as a fully accredited connecting link between writer and producer. On the corporation's Advisory Council, aiding in this work, are such prominent figures as Thos. H. Ince, Rex Ingram, Allen Holubar, Frederick Palmer, James R. Quirk, Rob Wagner and C. Gardner Sullivan.

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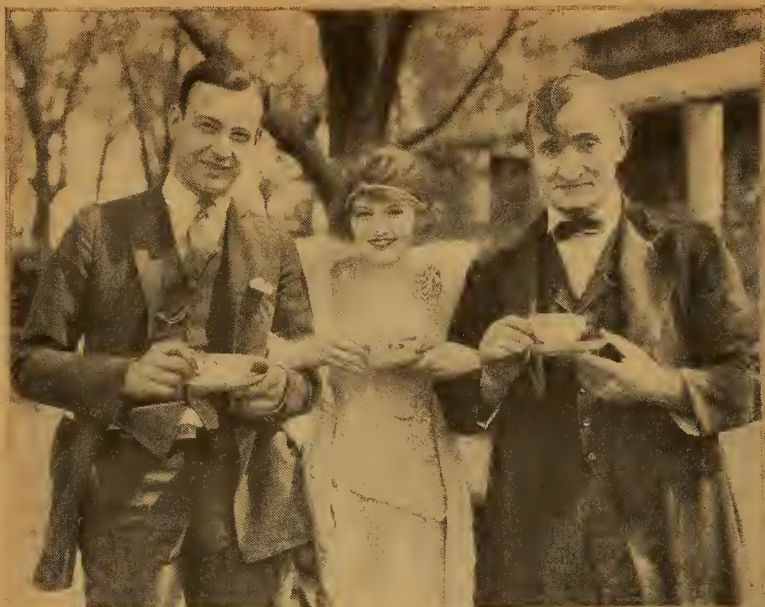
STREET .....

CITY.....STATE.....

All correspondence strictly confidential.

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Tea for three. . . Richard Thorpe, leading man. Doris Kenyon and Charles Murray indulge in a prohibition beverage. At the right Elmer Clifton (responsible for "Down to the Sea in Ships," if he needs any introduction) explains the next scene of "Six Cylinder Love" to Florence Eldridge who deserted the Broadway stage to be his leading lady in this production. And below Ty Cobb, Manager of the Detroit Baseball Club, meets Anita and George Stewart on the boardwalk in Atlantic City



Photograph by Atlantic Photo Service



## Greenroom Jottings

(Continued from page 82)

making in the Metro studios at Hollywood under the direction of Victor Schertzinger. The castle will occupy two hundred and forty thousand square feet of ground and is being built up to a height of seventy feet with spires reaching twenty feet higher. It is an exact replica of Gothic architecture of the period in which the story is laid and will cost fifty thousand dollars to erect. The picture will epitomize every advancement in scenic engineering, set manufacture and other phases of film production that have been achieved in the making of truly great photoplays. "Long Live the King" is from the story by Mary Roberts Rinehart and was adapted to the screen by C. Gardner Sullivan and Eve Unsell.

Renee Adoree, the French emotional actress and wife of Tom Moore, has been given the leading feminine rôle in the Universal production, "The Six-Fifty," a screen version of Kate McLaughlin's stage play of the same name. Orville Caldwell, who has played romantic leads opposite Mae Murray, Katherine McDonald and other stars, has the leading male rôle in this production. Bert Woodruff, Niles Welch and Gertrude Astor are also in the cast.

Mae Marsh, one of the most popular screen stars, has just signed a contract with Warner Brothers to play the part of Ruth Atkins in the picturization of David Belasco's play, "Daddies." Harry Beaumont has been assigned as the director and will begin work as

soon as he finishes "The Gold Diggers," which is almost completed. While nothing is known regarding the cast chosen to support Miss Marsh, it is said that a group of well-known players will be engaged for the film.

George Arliss, having finished his work as the Rajah in "The Green Goddess," has begun work in the leading rôle of "The Adopted Father" for Distinctive Pictures. Edith Roberts and Taylor Holmes have been engaged to support Mr. Arliss. Mr. Holmes who has had a long and varied stage and screen experience, is now starring on Broadway in "Not So Fast." "The Adopted Father" is a comedy of New York life.

Faire Binney has been cast for the rôle of Helen Remick, the flapper, in the picture, "The Second Youth." Alfred Lunt and Mimi Palmeri play the stellar parts. Albert Parker is directing the production, which will be distributed by Goldwyn-Cosmopolitan.

"The Love Hater," by Frank R. Adams, is being filmed by Elmer Harris for the Associated Authors. Madge

(Continued on page 98)



## The New House of Pickford

(Continued from page 27)

Jack, with his golf knickerbockers and his ingenuous grin, looked like a little boy. Under his arm was a dainty package done up in white tissue paper. It was a present—a white sweater—that Mary Pickford had sent to Marilyn.

And considering that Jack, coming out in his car, had used it to gesture with as he explained why Harold Lloyd's comedies are so appealing; and why Lubitsch is such a corking director—why, considering these things, the package got there in pretty good shape.

We had lunch in a dining-room raised one step up from the living-room. I remember that we had a lovely refectory table with some luncheon runners that kept trying to slide off; and that my feet kept getting mixed up with Jack's feet under the table and that everybody tried to talk at once.

Jack told about a witty but impecunious actor in New York. A heavy leading man of very unpopular character resented a "touch" from him by asking, "My dear fellow, why dont you gather your creditors together sometime in the Hippodrome: that would probably hold them." To which the thin-pursed one retorted, "Good idea and when it is all over, why dont you assemble all your friends in a telephone booth and talk it over?"

Marilyn told us that she is going to take this summer off and loaf: she has just finished three years in "Sally" and she says three years singing the same songs and talking the same lines is pretty awful. She is going to have a new one this fall.

Whereupon Jack cut in with the remark that he is going to produce a picture of the Kentucky feuds in the near future—a play that he and Sister Mary wrote together. Then he is going to move to New York and produce all his future pictures so he can be near Marilyn. And, when he gets there, with a studio, she is going to work every summer in pictures herself: the first one will be "Sally."

"Cant get away from it?"

"Don't want to get away from it," she said. "It would be a fine picture."

"Sure it would be a fine picture," said Jack. "It is the story of Cinderella. You know what Mary says: every good story is just the story of Cinderella."

And finally some one asked Jack how he happened to get into pictures. It was the lifting of a gate: it started a flood of some of the most interesting fillum stories I ever heard. Jack has a charming sense of humor and talks easily and well.

He said that they were all child actresses on the stage. One day Mary came home with the news that she had gotten a job with a movie company at five dollars a day.

"Lottie and I decided that we couldn't let her get away with anything like that," said Jack. "So we went down to the old Pathé studio in New York and lined up with the other extras looking for jobs. They gave us a paper to fill out. Could we act? Could we swim? Could we fence? Were we athletic? Could we sing? Lottie and I said yes to every one of them. We were not going to be pikers in the matter. Finally we got in."

"I remember one of the first jobs I ever had was jumping off the second deck of a ferry boat into New York harbor on the morning of December 2nd. I remember the date because it was the second of December and the second deck of the boat."

"Boy, that water flew up and hit me right in the back of the neck: it was like having a pile-driver hit you."

"Later we got into the Biograph studio. That was when D. W. Griffith was just



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See what ten days do

Millions of women have found a way to whiter, prettier teeth. You meet them everywhere. And those whiter teeth have given them new beauty and new charm.

The way is easy and delightful. A ten-day test is free. And any friend who has seen the results will advise you to accept. So will your dentist, if you ask.

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Film is that viscous coat you feel. With ordinary tooth pastes, much of it clings and stays.

Soon the film discolors, then forms dingy coats. That is why teeth lose luster.

Film also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Few escape these troubles if they fail to fight the film.

Dental science has now found two effective film combatants. One acts to disintegrate the film, one to remove it without harmful scouring.

Able authorities proved these ways efficient. Then a new-type tooth paste was created to apply them daily. The name is Pepsodent.

Now leading dentists the world over advise it. Careful people of some 50 nations employ it. And the whiter teeth you see everywhere show how it combats film.

### You'll be amazed

The user of Pepsodent sees new beauty, feels new cleanliness at once.

But other effects are equally important.

Pepsodent multiplies the alkalinity of the saliva as well as its starch digestant. Those are Nature's agents for fighting acid and starch deposits on the teeth.

Every use of Pepsodent gives them manifold effect. You will realize these results. They will bring you new conceptions of what clean teeth mean. Neither you nor your family will ever return to old-time methods, we believe.

Make this test and watch the results. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as those cloudy coats disappear.

One week will bring a revelation which you won't forget. Cut out the coupon now.

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Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

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Classics of the Screen

starting. He made up his stories as he went along. We all stood round the edges of the room and D. W.'s genius began to burn.

"Here," he would say to some girl who happened to be sticking around. "You are an orphan child lost in a great city." Mary or some other girl would step up and that would be five dollars in her pocket. Every time he called you into the rehearsal it was five bucks.

"Most of those hungry job seekers have since become famous. There was Mae Marsh and Florence Lawrence and Arthur Johnson and a dozen others since well known.

"There were two who were deadly rivals for the part of the inevitable comic policeman: they were Pathe Lehrman and Mack Sennett. I remember the scorn with which Sennett used to walk around on the days that Lehrman got the cop part.

"What do you think," he would demand, perfectly outraged. "Who do you think they gave the policeman's part to? Huh? Now I ask you could anybody have acted a policeman better than I did yesterday, with that comedy and fall and everything. And here he goes and gives the part to that Lehrman."

"In those days all of us except Griffith went to the locations on the street car. Griffith used to come usually in a big blue Packard. Sometimes, when he felt especially grand he hired a white Packard with a red stripe around the rim.

"One day I was impressed almost beyond human speech when Griffith sent all the way in to New York for me to come to the Fort Lee studio. I walked out with a top lofty 'Well-genius-will-be-discovered' sort of manner. All the other actors were fairly green with envy.

"When I got out there however I found that it wasn't so flattering after all. Mae Marsh had been thrown off a horse and they wanted me to double for her. They gave me her clothes to put on and I came out to the location. I could see it was a grand job I was going to have. Four men were trying to hold the animal down on all of his feet long enough for another actor and myself to get on. I had to sit on sideways behind like a Puritan lady. I guess I must have been a Puritan lady. I never found out. All I know is that I climbed up behind the saddle and tried to hold on for my life. I grabbed the actor by the belt and he roared 'Hey leego my belt: I got trouble enough of my own sticking on.' With that the horse gave one leap: the grooms ducked and let go and somebody said 'Look out' and the rest of the time I was trying to get my breath back.

"I don't know where that horse went or how he got there. All I remember is that we wound up in a graveyard, the horse trying to kick over the grave stones and me trying to dodge his heels.

"Late that afternoon, a couple of woe-begone figures wandered back to Griffith. I was sore all over. One of Mae Marsh's stockings had come down over my shoe and what remained of her dress was draped over me and I was sick and sore.

"We naturally expected to get the greeting due to returned heroes; but Griffith only inquired with black accusation what we had been doing all the time. When I turned to Mae for sympathy, she gave one shriek and said, 'Look what you've done to my dress.'"

Jack told how they afterward came out to California to make pictures.

Those were the days of the early Wild Westerners. Jack had a bicycle and he used to say in a top-lofty superior way to Bobbie Harron, just as tho he were referring to a Rolls Royce, "I'll stop for you in the morning and take you to the loca-



tion." So before daybreak next morning, he would ride up in the chilly dawn. Bobbie would come out and perch himself on the handle bars and they would ride away to San Fernando where most of the Indian pictures were made.

"In the morning," said Jack, "Bobbie and I would be Indians riding around with breech-clouts and feathers in our hair. In the afternoon we put on soldier clothes and chased ourselves over the hills, so to speak.

"We didn't know how to ride horses and usually fell off. This had its compensations. You got a dollar extra for every fall. Usually certain good riders were assigned to the job of falling off, dead, at a dollar extra per death. We found that when we fell off, if we just lay still, the property man would count us in by mistake for the dollar bonus. So many the time I have taken a hard flop but lay still in the weeds, aching all over and let myself get counted in for a buck extra."

Jack laughed as he said, "I remember one night they were going to have an Indian camp in San Fernando. They sent Bob and me out with a lot of Navajo rugs and we had to stay there all night to guard them. They forgot to send us anything to eat, so we had to go hungry, which didn't improve our morale much.

"It got awfully dark and the shadows of the canyons looked creepy and queer. One of us thought we heard a rattlesnake and we were both afraid to go to bed. Finally we took turns standing guard against the terrors of the night. We were just two little New York boys in spite of the fact that we were to be bold Indian warriors the next day.

"Bobbie finally got so sleepy that he took a desperate chance and cautiously crawled in under some of the blankets while I sat up and watched for snakes. Then I waked him and he sat up while I went to sleep for a while.

"One of our regular jobs in those days used to be setting the settlers' cabins on fire. Very often, in the excitement of making the picture, they would ride on and forget all about us and we would go on lighting fires and fires, getting half smothered in the smoke; then come out to find out it was all over."

We had risen from the lunch table. Marilyn was laughing at Jack's stories when I told her how a boy I knew at Andover had informed me that she was the national flag of that famous prep school.

Marilyn's eyes began to dance. "Yes indeed I am," she said. "They may not like me everywhere but at Andover I shall have to admit my regal rule. I don't know why it is. The boys write me the cutest love letters you ever saw. They all tell me what they look like as tho this were a matter that had been of the most intense anxiety to me. They tell me how tall they are and the color of their eyes and the shade of their hair. I suppose they half expect me to telegraph to them: 'Can't resist your fascinating description. Will leave husband and home for you.'"

She laughed and Jack gave her a little pinch in the back of the neck under her famous yellow curls, the way a fond older brother might have done. It was the pinch of a pal.



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## They Still Twinkle

(Continued from page 37)

of parts she is the foremost dramatic artist of this generation.

Her start in American pictures was unlucky. "Bella Donna" was a very bad picture and she did some wretched work in it. This was partly because the character itself was impossible; partly because she is not adapted to the part of a society woman with the artificial conventions with which we imagine society life to be surrounded; partly because the producers had cold feet and forced her to turn Robert Hichens' heroine into a weak tea, Pollyannized imitation of the original character. I am told that while they were making the picture, there was a convention of film salesmen in Hollywood. They saw part of the picture as made; yelled bloody murder at its frankness; the picture was stopped and de-natured for the Pollyanna trade.

In spite of that fizzle, which she cheerfully admits herself, Pola just "has it." She has temperament and personality. The minute she comes on the screen, you know something has happened. Nothing finer has ever been shown on the screen than some parts of "Passion" and "Gypsy Love." The latter was not an entire success; because it shocked the American preconceived notion that Carmen was a young lady in a red silk skirt who, in her most devilish moments, sometimes made goo goo eyes and held a rose between her teeth. Pola portrayed her as she really was—an evil, vicious, little gutter animal.

On the whole, I think it could be said that Pola is the star by right of conquest.

She burst upon the theatrical world like a fiery comet. No one can deny that she is the most sensational theatrical event to be experienced since the discovery of Nazimova in a Ghetto theater in New York some years ago.

Pola could vanish and come back alone and unheralded into any studio as Mamie Godinski and do it all over again. And do it again and again and again. Pola has "something on the ball" as the baseball pitchers say.

She is arrogant, selfish, inconsiderate, imperious, lazy, and utterly ruthless.

But she is a great artiste.

Tommy Meighan's appeal is not so easily analyzed. He is a good actor and an attractive personality; but there are other actors who would seem to be nearly of equal attraction. The box office however has given the answer. The American public has picked Tommy as a star. They just like him and that's all there is to that.

Oddly enough, the reason they like him is just the opposite of the reason that they rave over Valentino.

Tommy is about as exotic as an income tax collector. Girls go to see Valentino because he is a vicarious adventure. They go to see Tommy because he is a big brother. Men like him because he is a companionable, genuine big fellow—a good scout. He has one characteristic that is also noticeable in Valentino; both men have a don't-care air of indifference:

Well, hardly of indifference.

Rather it is an air of detachment, of not bothering about what people think of them. A sort of "you-can-follow-me-if-you-like-but-I-am-not-going-to-follow-you." And under it all, Tommy has the Irishman's sweet sentimental rough delicacy of feeling; that Irish instinct for true sentiment that made the old bells of St. Peter's, solemn, austere, gloomy old St. Peter's Cathedral in New York, usher in the New Year with the sweetest and tenderest of all love songs, "Believe Me Those Endearing Young Charms." Ah, a wonderful thing is the

Irish heart. And Tommy Mcighan has an Irish heart and that is why he is one of the stars who survived.

Douglas Fairbanks Jr. is quite another matter. He represents merely a trade trick; and not a very fair or ethical trade trick at that.

So much for stars that Paramount salvaged.

There are other studios of the same mind. Very few of the other big studios which release program pictures have them. Goldwyn, with its big program of pictures has grabbed the contracts of all the well-known actors that money could buy but makes stars of none of them.

Norma Talmadge, Mae Murray, Charlie Chaplin, Mary Pickford, Harold Lloyd, Douglas Fairbanks, Lillian Gish, Dick Barthelmess are stars and always will be.

Most of those named make their own pictures and finance them thru their own banking arrangements. They make special pictures for audiences that have learned to wait for them. They are hardly a case in point.

Of those named, Norma Talmadge probably has had the most devoted following. Norma has a vivid and interesting personality and of all American born actresses is the best with the possible exception of Lillian Gish. Her great weakness has been the wrong kind of stories.

Mae Murray is usually considered to be the surest and safest box office bet on the screen. Her appeal is based upon a curious foundation. All her pictures are posters. Every story, every set, every situation is frankly artificial. Mae shows life as it "ain't." She is the poster girl of the screen. In her personal life she is about as far from her pictures as it would be possible to be. The real Mae Murray in private life is a grave, dignified, self-contained, studied, aloof personality. She is very charming and gracious but you always feel that you are talking to her across a great gulf. She does not show the public the real Mae Murray. She does not show the public a real anything. She shows them a dashing pastel done in daring colors of a girl with a very white face and beautiful legs. Her stories are like the color designs of foreign art magazines. She is the nouveaux acts adapted for the screen public.

Lillian Gish has attained and will retain stardom to the end by the sheer force of merit. Of all actresses on the screen, Lillian is the most thorough master of her profession. She is the careful, finished workman. She has the sure touch of the experienced expert.

Harold Lloyd is not naturally a great actor. He has won a place by force of a very pleasing, lovable personality; he is the kind of boy you like to have in the family. If Harold were fancy free and wanted to marry anybody's daughter, no father would take more than one look at him without saying, "You bet you can." His comedies represent not so much exuberance or genius as sure-fire jokes. He tries and throws out a hundred gags for every one that gets onto the screen. Harold shows what a boy with a keen, incisive mind, faithful effort and a clean mind can do if he really tries. What has made Harold a star of permanent orbit is that, if the comedy isn't good, the public never sees it. He has played fair with his clientele.

Mary and Doug and Chaplin are not stars; they are institutions. They belong in the category with the Statue of Liberty and the White House. They will always be because we gotta have 'em.



# Twins Once, Now Only Sisters!

**"ALIKE as two peas,"** The amazing story of the plain Crawford twins and how one of them made herself beautiful

everyone used to say of the Crawford girls who lived in one of the progressive little cities of Michigan's upper peninsula. "I'm never quite positive whether it's Marie or Meta I'm speaking to," their father would often say. "There's no telling them apart," declared the neighbors when the twins were of pinafore age. And when Meta passed triumphantly in Algebra—a study in which her high school chums freely predicted her failure—there were some who wondered if it really had been Meta who had been present at that examination.

Both girls were liked by their associates. They were gracious girls, and each had friends aplenty. But credit for this must be given their dispositions—for they were far from beautiful. Indeed, they were frankly homely. Then—in an incredibly short time—came the greatest changes. Meta remained the same likable, but severely plain girl; with the same familiar faults of face and figure. But Marie seemed suddenly to blossom forth. Her entire countenance and complexion took on new aspect.

Soon people identified Marie by referring to her as "the pretty Crawford twin." And so great was the transformation that she fully merited the designation "pretty" in any gathering of women.

Here is how this miraculous change was brought about. It is an interesting and significant story for the woman who would look her best. For almost every woman has beauty possibilities of which she never hoped or dreamed. The reader may here jump to a wrong conclusion. What caused these sisters to grow so far apart in personal appearance was not neglect on the part of one, nor even strenuous cultivation of an attractive face and figure by the other twin. In fact, they started together to remedy faults of complexion, eyes, hair, and the many unlovely features that had combined to make them so utterly plain. Their first efforts were identical; both did anything and everything which either heard or read about on the subject of beautifying. They accepted well-meant advice of friends. But their efforts had all been hit or miss. Both had become discouraged, vowing never to try again.

Then, something happened; Marie Crawford learned of a remarkable woman who had made a twenty-year study of beauty. It is doubtful if anyone else ever went about development of beauty methods in so sci-

tific a manner. This woman had gone to the very bottom of the skin structure; her way of clearing complexions and removing blemishes had already made her famous in this field. She had studied facial contour and the tissues of face and neck; she was able to remove the ugly wrinkles, even of years' standing. One hair-health secret which she had uncovered, accomplished all that scalp specialists had been seeking to do for years. Her large offices (devoted exclusively to discovery and development of scientific aids to beauty) had taken the guesswork out of beauty culture.

"I wonder what this remarkable woman's methods could do for me?" thought Marie. She decided at any rate to ask. So she wrote her, and this simple act proved a turning point in her whole appearance, and her very outlook on life. She was told things and given things to do that seemed almost to work magic.

What surprised her at the very outset was the utter simplicity of it all. But most surprising was the suddenness with which results were brought about.

The rapid improvements soon proved the new, scientific treatments to be right, and

showed her why the old-fashioned things which she and her sister had been doing could never accomplish their purpose. Before long her facial blemishes were gone—all of them. Her skin and color were amazingly benefited. Pores of ugly size were almost invisible now—and blackheads entirely banished. Two particularly ugly lines from nose to mouth had left. The flesh at the point of her chin had been virtually remodelled. An unsightly hollow of the neck was rounded out so perfectly that she no longer had dread of the affairs where gowns revealed neck and shoulders. In time she had brought eyebrows and eyelashes to the point where they were noticeably silken and shapely. There was no denying that Marie Crawford, whatever had been her appearance so short a time back, had stepped into the ranks of women who were deemed "pretty."

About this time came the country club's dance of the season. That brought full realization of the remarkable change Marie had accomplished in her appearance. It was the first affair to find the twins separated the en-

tire evening. Her card was soon full—and men were asking for "half a dance," and "extras." Back of her laughing denials of being "altogether too popular" was a deep joy, clouded only when she caught sight of sister Meta—alone!



Meta and Marie Crawford When Their Resemblance to Each Other Made the Twins "Alike as Two Peas"

Marie had not wilfully withheld from her sister the secret of her new beauty. But she remembered early experiences with beautifying methods, and feared ridicule should this latest effort fail. Thus had matters progressed until now there remained scarcely a facial resemblance between them. Meta and she could scarcely be taken for sisters—never for twins. Yet it seemed but yesterday that people were mistaking one for the other!

And now for the part that is of such vital import to maid or matron who would make the most of her beauty possibilities. The expert aid mentioned will work the same wonders for you. The woman who has learned how to bring any type of human skin to practical perfection, rejuvenate the sagging tissues and so remarkably enhance one's looks in every

way is Lucille Young, and her offices are in Chicago. She has prepared a book on beauty in which the problems of over 100,000 women have furnished the facts. It tells just how you may learn these principles and apply them with the same swift results. This book is most appropriately called "Making Beauty Yours." If you knew what a single one of these secrets it reveals could mean to your appearance you would send this very hour for your copy! There is no charge, no obligation; just fill out this coupon.

(Plus postage, delivery of the gloves. If I am not perfectly delighted with the change in my hands in 5 days, I may return gloves and get my money back in full. (If apt to be out when postman calls send \$2 now and the complete outfit will be mailed prepaid.)

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My glove size is.....



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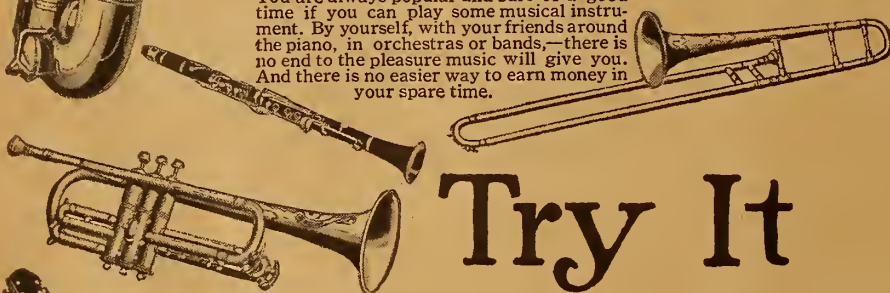
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## Susie Takes a Chance

(Continued from page 32)

Clay did work rapidly. He took half a dozen snapshots of Susie outdoors with so much the well-remembered gestures of his days in Belleville that Susie almost giggled. He was so precisely the same Clay Newton—perfectly sure of himself when he was behind a camera, boyishly shy the moment he left his machine.

"Now," he said, "I'd like to get something indoors."

Susie led the way into the drawing-room. Armistead went on to his office, leaving them alone. He had failed to get Clay's name; or else Clay had failed to introduce himself. Armistead was oblivious to the drama of the scene. He had never seen Clay Newton before.

Clay posed Susie by the window, in profile. Susie remembered that he had done exactly the same thing back in Belleville, and remembering, she took the pose she had taken then, almost without suggestion.

He made two plates of this pose and then stood looking at her thru half-shut eyes.

"Yes," said Clay Newton. He smiled meaningly at Susie. Then he took a cigarette from his pocket, lit it, took a deep inhalation.

Susie stared at him. His manner was suddenly less constrained. Susie had an odd sense that something was about to happen. Clay sat down and leaned back in his chair and looked at her.

"Well, Susie," he drawled, "why dont you take off that black wig now and——"

"You mean you dyed that gorgeous hair."

Susie jumped up.  
"Clay," she cried, "are you going to give me away?"

"Not for a moment," he said promptly. Susie sank back in her chair.

"Oh," she said. She was disappointed. She realized that she had hoped he would.

(To be concluded next month)



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## Rupert of Hentzau

(Continued from page 45)

found it to be only a copy. Their work had been in vain.

More anon. As I write of this, the mad blood hammers in my veins and agitates me too greatly for my task.

Your,

FLAVIA.

Ruritania, a Month Later.

DARLING:

Your concern for me is very sweet, and so subtly do you couch your words that they are ancient Greek to all saving myself, who can read your heart between your words.

By now you have had the news of which, two weeks later, I write.

The King is dead!

Of my feelings I shall not write, just now. Poor Rudolf, who died so ignominiously before ever he had lived. Poor child, pent in always by his meannesses and discontents. A spoiled and sulking baby playing at being a king and mocking the rôle of man. *Requiescat in pace.*

It was Hentzau, of course.

On the day of which I wrote you last they had imprisoned Rischenheim and written Hentzau under the name of the King to meet them at the Lodge in the town. Rischenheim escaped, warned Rupert of the ruse and told him, advised him, that the King was spending the night with one of the courtiers at the hunting lodge that he might make an early start into the forest in the morning.

The fact of that last duel between Hentzau and the poor King will perhaps never be known to history. It must have been a bitter, bloody fight. I close my eyes against it, trying as best I may to close my mind, too, but even in my sleep I wake and scream, thinking I see their two bodies fighting that last, unequal fight. Hentzau has not schemed in vain. Long in his exile had he been brooding over this. Long had he been waiting his revenge, and when Sapt and von Tarlenheim arrived at the Lodge in the late night, the quiet brooding over it they knew almost before they entered. Herbert, who had tried to defend his king, was lying dead in one room, and in the next lay Rudolf, Rex. Hentzau had arrived before them!

More later.

Your tragic,

FLAVIA.

MY SWEET FRIEND:

Now I may send you the last three letters I have written you with this, my last, in the rôle of Flavia, Queen of Ruritania. This, my first happy letter. For I am happy, dearest, so happy that the sad note of the nightingale has given glorious way to the pæan of the morning lark beating her white, free wings against the rising sun.

After the death of the King was announced, came the news that Rupert, still in possession of my letter, was about to read it aloud from the housetops, so that the name of Flavia, Queen of Ruritania, would go down in the annals of the Kingdom, as dishonored and disgraced.

At once, the faithful Sapt, von Tarlenheim and my brave Rassendyll left to waylay Rupert and prevent the dastardly deed, and there Rupert and Rassendyll fought the duel of which you have already received official tidings, resulting in Rupert's death and the final destruction of that ill-fated missive.

Hentzau is dead. That, for the time,



Photograph of the hand of Miss Mildred McKamy before and after just four nights wearing of the Magic Gloves

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Try the gloves five nights free. Note the amazing difference in your hands in just five nights' wear. Mark how lovely your hands, how white and smooth. If five nights of wear of the gloves doesn't make your hands more beautiful than you ever dreamed possible, don't keep the gloves. Return them to us and you won't be out one cent for the free trial. You are the judge.

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These gloves will soon be offered the public through the regular channels at \$5 the pair. But a limited number of sets are now being offered for advertising purposes at practically cost—\$1.95. You can get this complete \$5.00 outfit—Medicated Gloves, generous supply of Pore-Lax and Mediator—all for \$1.95 on this introductory offer. But you must act at once, as only 10,000 sets are to be distributed at the cut price. You may pay the postman or, if you prefer enclose \$2 with coupon and receive package all paid for. Remember, every penny of your money back if you say so. Clip and mail the coupon now before you forget.

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"Mothers-in-Law"

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Preferred Pictures are directed by Tom Forman, Gasnier and Victor L. Schertzinger.

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92  
AGE

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Coming

### "The Broken Wing"

by Paul Dickey and Charles W. Goddard

### "Mothers-in-Law"

By Frank Dazey and Agnes Christine Johnston.

### "The Virginian"

by Owen Wister

### "April Showers"

by Hope Loring and Louis D. Lighton.

### "Maytime"

by Rida Johnson Young.

### "The Boomerang"

by Winchell Smith and Victor Mapes.

### "White Man"

by George Agnew Chamberlain.

### "Poisoned Paradise"

by Robert W. Service.

### "When a Woman Reaches Forty"

by Royal A. Baker.

### "The Mansion of Aching Hearts"

by Harry Von Tilzer and Arthur J. Lamb.

### "The Breath of Scandal"

by Edwin Balmer.

### "The First Year"

by Frank Craven.

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### "Daughters of the Rich"

### "The Girl Who Came Back"

### "Are You a Failure?"

### "Poor Men's Wives"

### \* "The Hero"

### "Thorns and Orange Blossoms"

### \* "Shadows"

### "Rich Men's Wives"

\*Placed by Robert E. Sherwood, critic of LIFE, on his list of the fifteen best pictures of the year.

was all that we could think of. It was as tho a black bird of ill-omen had been brought at long last to the ground. It is sad, too, to think a man could die so little mourned. He was strong in evil and valiant in deceit. What a pity that all that force went for such ill ends.

Then, dear friend, came the occasion when Sapt and von Tarlenheim besought Rassendyll to take the King's throne. But he would have none of it, claiming that he could not take a crown to which he was not by lineage entitled and which, in very sooth, he did not want.

It was then that the thought came to me that has made Rassendyll and myself so heavenly happy and will bring, I earnestly believe, eventual contentment and peace upon troubled Ruritania, who fared so illy under royalist rule.

Rassendyll refused the throne and would have gone again into his solitude. I could not stay in Ruritania wearing that heavy crown. And so I declared that I abdicated the throne in favor of a Republic and that, with the procedure over, I would join Rassendyll wherever he might be, as woman to man, free of the tyrannies of thrones.

And so I did. Rassendyll, holding me to his brave and valiant heart, bade me, this time, a brief adieu. Soon, soon, now, when the business of the Court is settled, I am to join him, forevermore.

The nightingale sings no more in the forest of Ruritania and is equally stilled in my heart. The people are content. And I go within the month to meet my King. Mine alone.

Your happy, happy

FLAVIA.





## No Longer the Idle Idol

(Continued from page 25)

enjoy doing Western rôles. But I don't like to do them all the time. I'm not a cowboy. I'm an actor, and I feel that I'm versatile enough to accomplish a characterization without the aid of my horse, once in a while.

"However, I have become identified with Western rôles to such an extent that it's almost impossible for me to get anything else to do. At the completion of 'The Wagon,' he abbreviates titles in the manner peculiar to Hollywood, 'I was signed for 'The Girl,' referring to 'The Girl of the Golden West.'"

"But the advantage of free-lancing is that I don't have to do that sort of thing all the time."

I suggested that he had seen a great many changes in motion-picture production.

He agreed. "In those days we'd start out early in the morning with a camera, and by the time we went home at night we had a one-reel picture. Now, we work all day on one scene."

He is pleased that the improved cameras and lighting facilities of the studios cause him to photograph younger than he did several years ago. He regrets mildly that an attack of influenza caused him to lose some of his hair. "I brush it back any old way now," he says.

On the subject of early days: "I met Francis X. Bushman for the first time, recently. I hear that he is going to return to the screen, too. We're very good friends, tho in the old days we were considered bitter enemies."

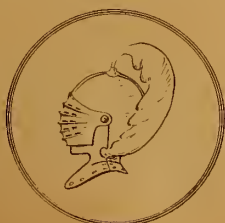
There was a time when Kerrigan and Bushman were the two supreme idols of the screen, and all the movie fans belonged to one clan or the other. The devotion concentrated upon Valentino these days, was divided equally between these two actors, then. Well, that was yesterday. . . .

Kerrigan is no longer a great celebrity in the motion picture world. The square-jawed, hard-fisted boys usurped his throne and his power some years ago. They, in time, lost it to the sleek, suave heroes of the present hour. But the loss of his fame seems to mean little or nothing to Kerrigan. He does not worry about cycles, or history repeating itself, or anything like that. If the picture-going public wants him back, all right. If not—he lives in a pleasant world, where there are many books to read, and flowers to cultivate, and friends to visit with.

As I went down over the hill and home again—for I live just a stone's throw from J. Warren, I mused on this Fame thing as I dodged the neighbors' sprinklers and stumbled over the grey cat next door.

"I'm sure it's disappointing," I remarked to the cat, "to find an ex-idol who doesn't care a pink carnation whether he ever is placed back in the old niche, or not. I'm sure I don't know where the movie fans are going to get any fun putting skids under their heroes, if these handsome lads just slide to safety on 'em."

"Especially," agreed my catty friend, blinking down on the lights of Hollywood, "especially when they're such graceful sliders as J. Warren."



Posed by Doris Kenyon in "Sure Fire Flint," a Mastodon Films, Inc., motion picture. Miss Kenyon is one of many charming women of the screen who use and endorse Ingram's Milkweed Cream for promoting beauty of complexion



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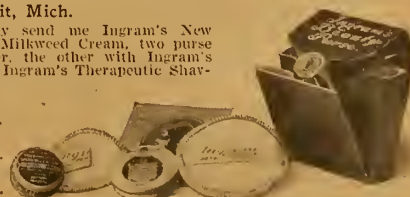
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# TALMADGE

in  
"DULCY"

by George S. Kaufman  
and  
Marc Connelly



directed by  
**Sidney A. Franklin**

## That's Out

(Continued from page 52)

a personal interest in the welfare of these players. Without this equation a player's chances of getting the celluloid plums is reduced to the minimum.

### MANY WILL AGREE WITH HIM

The picture has never been made that could please everyone. Varied are the appraisals of even a proclaimed masterpiece. Frisco, celebrated jazz dancer now a member of the Hollywood studio colony, recently viewed "The Covered Wagon." Asked what he thought of it, Frisco replied: "It's a good picture—if you like wagons."

### FAMOUS DAYS IN SCREEN HISTORY

April 1st, 1898. On this auspicious day was first pulled the familiar comedy gag of having the grape juice spirt in the dignified gentleman's eye when the comedian attempts to eat it with a spoon. It's still doing good service.

### ABE AND MAWRUSS ON THE SCREEN

For several years we tried to get various producers and directors to make a film version of the Potash and Perlmutter stories. These masterful tales of American-Hebrew life if properly done, it seemed to us, should be a great success on the screen. The producers argued that the public would never take to them. Recently Samuel Goldwyn bought the photoplay rights to the Montague Glass yarns and will soon present them on the silver-sheet. We'll see who was right.

### SOCIETY AS IT EXISTS ON THE SCREEN

Breakfast is always eaten at a table no less than thirty feet in diameter. The meal consists of flowers placed out of reach in the center of the table. On account of the wide distance separating them communication is done by means of telephones.

No matter how many generations the "oldest families" can date back to, all household goods and effects are brand-new and up to the minute.

All matrons are white headed and observe everyone coldly thru lorgnettes of the type that went out of fashion in '95.

At every banquet a large cake is borne in by six stalwarts from which emerges at the proper time a beautiful nude dancer who performs up and down the table.

### GIVE THE DEVIL HIS DUE

"Merry Go Round," originally started by von Stroheim, but later taken hold of and completed by Rupert Julian, has scored considerable success. Attempts are being made to give exclusive credit to Julian, with the argument that only five hundred feet of film in the picture was directed by von Stroheim. Maybe so, but how much of his brains, ideas and imagination still exist in the remainder of the piece. A great deal we wager. No credit should be taken from Rupert Julian for the admirable manner in which he executed his share of the production, but Eric the

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Suite 1112-14, Dept. H.



mighty conceived the idea of the production and it is our opinion that a certain portion of even the part he did not direct has felt his influence.

### WHY DO THEY DO IT?

How is it that when a person in a play is caught in a room in which he has no right to be, and he hides in the closet, or behind the screen in the corner, or the portieres by the window, that at intervals of every ten feet of film he sticks his head out from the closet door, or the screen in the corner, or the portieres by the window in such a manner that the husband who will surely kill him could not fail to see him if it was not all taking place in just another movie.

### THE MOVIES WILL REMAIN IN THEIR INFANCY

As long as virtue must inevitably triumph over villainy.

As long as heroines must retain their lily-white complexions after six months on a South Sea Island.

As long as heroes must remain smooth shaven under any and all conditions.

As long as directors have to depend upon animals and babies for human interest.

As long as the modern woman is exclusively presented as an inferior creature.

### WHY AUTHORS GO CRAZY

One of the biggest puzzles of the film industry is trying to comprehend why the producers will get so wrapped up in a certain play or novel that they will spend fabulous sums to secure the screen rights and then proceed forthwith to alter the story and plot into such a mutilated shape that it is beyond all recognition and effectiveness. An example of this is the proposed treatment of Kipling's noted work "The Light That Failed." A well-known scenario writer was engaged to adapt this to the screen. The tale is a man's story thru and thru, a wonderful vehicle for a male star. The scenario writer treated it as such and was amazed when half way thru the scenario to find that the director wanted the 'script altered and re-written to fit a certain female star. The writer protested it would ruin the story. The director insisted and the producer backed him up. The writer refused to do it. He resigned and a scribbler of less ideals was assigned the job. How much of Kipling will be left when it reaches the screen?

### YES, WE HAVE NO BANANAS

A correspondent in the town that made grape nuts famous wants to know if we dont think that Buster Keaton is a greater artist than Chaplin or Lloyd.



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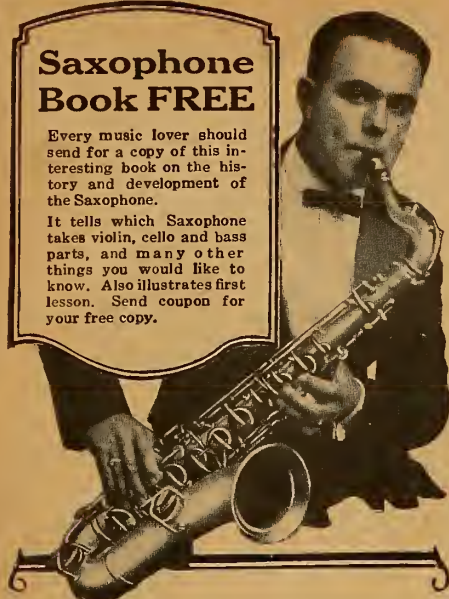
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## LUDEN'S MENTHOL COUGH DROPS GIVE QUICK RELIEF

## "No Sadness—No Job"

(Continued from page 48)

one of those Conan Doyle ectoplasms that that gentleman is so crazy about.

"I'm going to bob my hair," she went on, and then waited a minute, evidently to see if I'd scream, or something. Evidently she has been cautioned about this bobbing business.

Perhaps she thought that if she bobbed her hair she couldn't be sad any more, and then who would pay for the eats in the little house?

"Do you think they would like me if I had my hair bobbed?" her voice asked wistfully. I imagine that her eyes looked wistful, too, but I couldn't see 'em. "Hair grows quickly, you know," she added, evidently as an afterthought.

By "They" she either meant the directors or us fans. I strongly suspect that she meant the directors, for you see, Pauline is not under contract to any one studio or company, but just accepts parts from wherever they are offered. If the parts are good enough. Or sad enough.

I got the impression that Pauline is putting on weight. There was something about the firmness of her handshake as she greeted me, but in the dimness I couldn't be sure. Weight and sorrow are not real neighbors. I strained my eyes in the gloom to see if she was weighting up a bit. Maybe with the extra weight and the bobbed hair, "they" will see Pauline in other and happier parts.

This Pauline Starke girl is a personage to be reckoned with in filmdom. Not that she's a newcomer, as new newcomers spring up these days, but that she has not given us all she has. Any girl with a voice like that has oodles of something or other in her cosmos which as yet has not appeared on the screen or she would have been a world-beater. I do not think she has had the right directors. This is a tip for Marshall Neilan, if he's anywhere around.

Just as I was thinking these thoughts, Mrs. Starke came in.

"Why all the gloom?" she asked brightly, after the proper introductions. And so asking, she switched on the bright lights.

"Oh, Mama," wailed Pauline, "now you've spoiled all my 'effect'! I thought the shadows were so darned interesting." I'm not sure she said anything as strong as "darned" but she implied it.

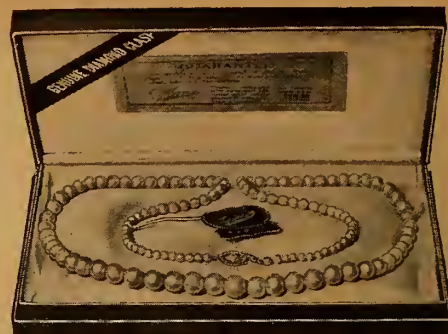
To tell the truth, when I've seen Pauline on the screen I never thought she had backbone enough to say "gracious"!

And then I got a look at this girl. Almost at once I thought of Madge Kennedy—Madge the vibrant and purposeful. There is an aura—an atmosphere—about Miss Starke which is purposeful and vibrant. You feel her presence.

And there's a little quirk to the corner of her mouth which is anything but sad. Her eyes—at last her eyes—are blue and there are dancing lights in them. If eyes are the windows of the soul, then Pauline's soul is not always bathed in tears. Her features are strong, not large, and character stands out from them.

She doesn't claim to be a marvel at anything, and there isn't any posing about her. She went into pictures a long time ago because she and her mother needed the money, and she helped rub the splinters off some of the new Extras' benches at the old Fine Arts studio on Sunset Boulevard when D. W. was reigning there. She's a regular girl of the movies and her mother is just as proud as Punch of her.

And she is naive without being cute. There's an awful difference between the



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Star, Marshall Neilan  
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Wesley Barry  
does not dare to use it

Naturally he likes freckles no better than anyone else. But he is afraid to use Stillman's Freckle Cream for fear the public won't know him without them.

## Stillman's Freckle Cream

This famous cream causes freckles to fade gently away while you sleep, giving you a clear white complexion. Used the world over for 33 years. Cannot grow hair. Obtainable in 50c and \$1 sizes at drug stores. Look for the purple and gold package.

Write for free booklet

If you value your complexion and hair, write for a copy of "Beauty Parlor Secrets." Gives the information that will enable you to enjoy at home at little cost the expensive treatments of beauty parlors. The Stillman Company, 33 Rosemary Lane, Aurora, Ill.



Write  
for  
free  
Booklet

## ASBRO PRACTICAL HAIR CURLERS

REG. U. S. PAT. OFF.

give the hair that soft youthful wave or curl with which nature endows her most beautiful women.

Equally effective on long or bobbed hair. Not the slightest danger of injuring the finest hair. Simple, comfortable, convenient, economical. If your dealer does not carry them, write

**A. STEINHARDT & BRO.**  
872 BROADWAY  
NEW YORK

two. The former is fascinating and the latter is appalling.

"You better say something about It," admonished her mother as I was leaving. "About what?" I asked.

"Haven't you noticed her hand? She's been wiggling it in front of your nose for the last five minutes!"

"It's been so dark I couldn't notice much of anything," I said, a little too sassily, perhaps. And then I took a look. There, on the correct finger of the correct hand, was an emerald-cut diamond about the size of a lump of sugar.

So by the time these lines are in print, Miss Starke may be Mrs. Jack White—and her hair may be bobbed. Who knows?

## The Wanters

(Continued on page 65)

Wearily down the street the little figure plodded toward the railroad station, each soft thud of the listless feet echoing despair. She didn't know where she was going and hardly remembered why. Life was a blank . . . a huge towering stupendous vacuum . . . nothing . . . only loneliness . . . empty . . . empty . . .

She did not know and could not hear the anxious beat of footsteps following her determinedly, down one street after another until she came to the railroad tracks. Listlessly she started down the tracks and the footsteps quickened behind her. Around the curve, came the night express—avalanche of roaring steel, red lights a-twinkle, headlight staring ahead like some mighty Cyclops, screaming a warning.

The girl stepped aside almost automatically and her foot caught in the switch. "Oh," she cried, faintly and then, "Elliot! Elliot!" in a rising crescendo of terror.

"Myra, my darling, my only girl," Elliot answered and the footsteps were upon her.

It was difficult to extricate her foot. Each second brought death nearer. Finally Elliot took out a knife and cut away her slipper and lifted her bodily out of the impending danger. They tumbled down the little embankment together and the express tore by, sucking the air along in mighty gusts. The rumble died away in the distance. Out of the silence the girl spoke, hesitatingly.

"Why . . . why did you risk your life for mine?"

"Because," the man answered, "I am a wanderer too. But I want only you. . . ."

"Well," whispered Myra, content once more. "here I am."



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Reduced  
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So he in-  
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\$15.00  
an  
ounce

\$8.00  
a half  
ounce

## The Most Precious Perfume in the World

**R**IEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

## Sample 20¢

### Other Offers

Director from Druggists  
Bottle of Flower Drops  
with long glass stopper,  
containing 30 drops, a  
supply for 30 weeks;  
Lilac, Crabapple, \$1.50  
Lily of the Valley,  
Rose, Violet, \$2.00  
Romanza, \$2.50  
Above odors, 1 oz. \$15  
Mon Amour Perfume,  
sample offer, 1 oz. \$1.50  
Souvenir Box  
Extra special box of five  
25c bottles of five differ-  
ent perfumes.

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made.

Your choice of odors,  
Lily of the Valley,  
Rose, Violet, Romanza,  
Lilac or Crabapple.  
Twenty cent.

...ence, you may sim-  
...ail the coupon. Pay the  
...man \$2.92 when he brings the  
package, with the understanding that  
your \$2.92 will be considered simply  
as a deposit until you have tried and  
approved the cream, during the ten day  
test period.

Or, if you prefer, you may enclose  
\$2.92 with the coupon, and the same ten  
day, money-back guarantee will apply.

Serge Brolaski Laboratories  
Dept. 337, 238 S. Desplaines St., Chicago, Ill.

Dear Mr. Brolaski: I am willing to let you prove to me at your own expense, that your Reducing Cream will remove surplus flesh from my figure. You may send me a full size, 1 pound jar, regular price \$5.00, and I will deposit \$2.92 with the postman, with the understanding that the full amount will be refunded to me at any time within 10 days if I am not satisfied with results.

Name \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

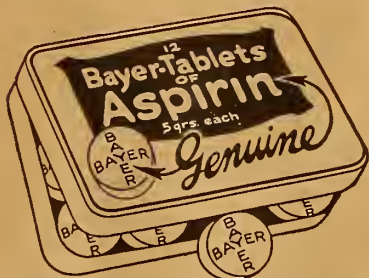
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for bust, neck or arm development  
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**THE LANDON SCHOOL**  
1402 National Bldg., Cleveland, O.



## Greenroom Jottings

(Continued from page 84)

Bellamy plays the leading feminine rôle. Matt Moore, Kathleen Clifford and George Cooper are included in the cast. Associated Authors are at the present time editing and cutting "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's sea story, "The Harbor Bar." This production is said to be filled with thrills and daredevil episodes, for the entire company spent several weeks aboard a steam schooner and a tug, filming scenes that run the gamut of sea life.

The first of the J. Stuart Blackton Productions to be released by Vitagraph is "On the Banks of Wabash," a story inspired by the popular song written some years ago by Paul Dresser. The drama deals with Indiana and the people who live along the banks of the famous river. The picture is said to be full of heart interest and humor, and the central theme of the story is built around a fine old character, quaint and strong.

Lloyd Carleton, of Lloyd Carleton Productions, has made arrangements with the Film Booking Office for the distribution of his feature picture, "The Flying Dutchman," founded on the world-wide legend, immortalized by Richard Wagner in grand opera and by Captain Marryatt, the English novelist. "The Flying Dutchman" sea scenes were taken off the California coast from San Francisco northward to Puget Sound, with the impressive back-grounds of that rugged coast.

Edward Sloman, directing the filming of "The Eagle's Feather," is a stickler for realism. He insisted that there be no farce in the horserwhipping scene which is one of the most important incidents in the picture. He provided a genuine leather quirt for the purpose which made it necessary for James Kirkwood, who was to be whipped, to protect himself with a thick corset affair fitting around that part of the body where the lash would fall. Inadvertently, Lester Cuneo, who yielded the whip, made a miscue and the end of the quirt cut Mr. Kirkwood just under the arm, drawing blood. The injured actor leaped up in violent protest, saying and doing things not called for in the act.

Rodolph Valentino has announced that he will begin work on the first of a series of three special productions immediately upon the termination of his contract with the Famous Players-Lasky Corporation. This contract, however, has one more year to run. Rodolph's return to the screen will be with the recently formed Ritz-Carlton Pictures Inc., which is headed by John D. Williams. A special staff of artists is being assembled for the new pictures, and the star will go to Italy shortly to make preparations for the filming of the first scenes. Mr. Valentino has made arrangements for engaging one of the best directors in the motion picture business and, at present, is negotiating for a story that he hopes will prove the greatest in which he has yet appeared.



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anything, a light  
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3413 De Roy Bldg., Pittsburgh, Pa.  
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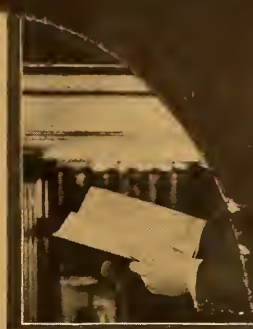
Reduce ANY part of your  
body to desired proportions



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—and which smacks  
its best—or worst.  
uts over a vital person—  
an maid whom Theodore  
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dozen Americans who could  
him in the same rôle. But  
lassic countenance and a good  
Because of these endowments  
doubtless soon be a reigning

### THE RAPIDS

a rushing, roaring melo-  
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alent waters—with a back-  
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For example some



WALLA

## Shows Women To Red

The only women w  
fortably and unstylish  
are those who do ne  
been conquered! T  
ing in your hom  
magic power!

# The Brolaski way of getting thin without diet, drugs or exercise

New-Formula Reducing Cream makes any or every part of the body  
trim, slender and graceful without exercise, diet, enervating baths  
or old-time methods. Decisive results seen in 10 days or money back.

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EVERY movie actress knows  
that the quick, sure way to get  
rid of excess fat is to dissolve it in  
hot salt baths—using  
a special salts discover-  
ed and prescribed by  
skilled obesity spe-  
cialists.

These salt-formula  
baths are unfailing in  
results. Frequently, an  
overweight star has  
conditioned herself for  
a new picture in a few  
weeks' time—taking  
off 25 to 30 pounds by  
a rigorous course of  
these baths.

But the treatment is  
drastic—and not ad-  
visable for every one.  
Steaming the salts into  
the body sometimes steams out the  
energy and vitality as it reduces the flesh.

Recently, science has found a way  
to secure the full flesh-dissolvent effi-  
ciency of these wonderful salts with-  
out the energy-sapping hot-baths.



Only the slender,  
well-proportioned  
figure can wear  
the gowns which  
are the vogue. Get  
thin, if you want  
to wear stylish  
clothes!

By an entirely new formula, the salts  
are embodied in a delightful cream—  
which is spread on the overweight  
parts and then gently massaged into the  
fat cells and tissue, through the pores.

This new laboratory method of re-  
ducing is called The Brolaski Way.  
And soon, we believe, it will be the  
universal way. For it is much more  
agreeable than painful dieting, rubber  
corsets, exhaustive exercises and tor-  
tuous self-denial.

With the Brolaski Cream, reducing  
can be confined, at your pleasure, to the  
parts that need it. For a double chin,  
heavy arms, thighs or bust, thick ankles  
or calves, apply the cream where you  
need it—and the unwanted flesh will  
steadily disappear.

The Brolaski Laboratories claim no  
magic properties for this new Reduc-  
ing Cream. It is a carefully tested lab-  
oratory product, based on science and  
common sense. And if used as directed,  
it will do the work.

But Mr. Brolaski prefers to let the  
results speak for themselves. So he in-  
vites you to try the cream on his guar-  
antee of satisfaction or money back.  
Test it ten days, without any obligation  
to pay for it. If the test does not clear-  
ly indicate its successful action, return  
the unused portion of the jar, within ten  
days, and your money will be refunded in

full without question or correspondence.

The price of Brolaski Reducing  
Cream is \$2.92 postpaid—enough for  
thirty days' treatment. And it comes to  
you fresh from the laboratory—shipped  
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rate on drug store shelves.

For your convenience, you may sim-  
ply sign and mail the coupon. Pay the  
postman \$2.92 when he brings the  
package, with the understanding that  
your \$2.92 will be considered simply  
as a deposit until you have tried and  
approved the cream, during the ten day  
test period.

Or, if you prefer, you may enclose  
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prove to me at your own expense, that your  
Reducing Cream will remove surplus flesh from  
my figure. You may send me a full size, 1-pound  
jar, regular price \$5.00, and I will deposit \$2.92  
with the postman, with the understanding that  
the full amount will be refunded to me at any  
time within 10 days if I am not satisfied with  
results.

Name \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

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the postman comes, enclose \$2.92 with your  
order and Brolaski's Reducing Cream will be  
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No woman who  
sense of clean  
underarms free from  
turn to less dainty

Not only when dress-  
less frocks and forsw  
of achieving true p  
—the safe French  
absolute necessity  
dressing table! Prot  
utterly painless and  
back" guarantee at a  
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Ring or Brooch  
GLORIES and Mysteries of the Magic  
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symbol of protection against evil, enemies and elements. The  
Ocean's secret vaults at Old Japan yield this brilliantly col-  
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only \$2.62 and postage when delivered. (Same price in Brooch  
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Agents desired everywhere for our Oriental Rings.

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in spots—

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reduced without dieting by  
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spiration produced by wearing  
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Anklets, for re-  
ducing and shaping  
the ankles. Send  
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ACID (patented) lotion. Painless, harmless. Effects  
astounding. Guaranteed. Froofs and Beauty Book:  
"Art of Face Peeling," FREE. Write Dept. A,  
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## Across the Silversheet

(Continued from page 53)

what we need. And we have praise for  
the man who has lit the torch with so  
much fire.

"The Merry Go Round,"  
we ourselves to forget what  
fine production it might  
be to consider it as the  
which it is.

# ASPIRIN

"BAYER" when you buy. Insist

you see the "Bayer Cross" on tablets, you  
the genuine Bayer product prescribe  
over 23 years and proved safe by million

Colds Headac

Toothache Rheu

where they serve as organ-grinders, Punch  
and Judy manipulators, ticket-takers and  
barkers. One, Shani Huber, controller of  
the chief concessions, holds a whip hand  
which he doesn't hesitate to use in gaining  
his evil purposes. Then the other char-  
acters come to us from the satiated, luxury-  
loving nobility who take life as lightly as  
they take their many loves.

The very intermingling of these two  
classes would make for drama, and it is  
this drama, poignant and sometimes tragic,  
of which the story takes advantage.

And once more we are impressed with  
Eric von Stroheim's powers of observation.  
He knows the people as definitely as he  
knows the nobility. Human beings, with  
or without costly wrappings . . . their  
conceits and deceptions; joys and sorrows,  
hopes and fears. . . From these von  
Stroheim compounds his stories. Then,  
suddenly, the little dramas swirl into a  
more universal drama and the courses of  
lives are changed. Surely this is as life  
itself!

The cast numbers Norman Kerry, Mary  
Philbin, Cesare Gravina, George Hack-  
thorne, George Seigmann, Dale Fuller,  
Spottiswoode Aitken and Maude George.  
All of these people prove to be the people  
for their roles. But it was George Hack-  
thorne and Mary Philbin who reached the  
heights. And we use the word heights  
with deliberation. From George Hack-  
thorne we have come to expect portrayals  
rich in artistry. From Mary Philbin we  
will expect them in the future.

We can imagine that with von Stroheim  
remaining behind the megaphone throat,  
many things would have been different.  
We are sure the ending was shifted about  
after his departure. But even as it stands,  
hinting that it might have been an infinitely  
finer thing, "The Merry Go Round" man-  
ages to be more interesting and fascinating  
than most pictures we have seen.



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DON'T submit to the age handi-  
cap of gray hair. In a few  
minutes, safely tint gray, faded or  
bleached locks to their natural  
beauty and splendor with Brown-  
atone—the most used hair tint in  
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diate in results, easy to apply and  
absolutely harmless to hair, scalp  
or skin. Brownatone is far supe-  
rior to so-called color restorers. Do  
not hesitate. Send 10c now for  
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Canada Address: Windsor, Ont.

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dent writes: "I have gotten  
the position as Steward for the  
at \$250 per month with  
free house and board." He re-  
ceived this before completing  
our course, having formerly held  
a job in a logging camp. His  
employer writes: "He is cer-  
tainly the right sort and has  
been well trained." Another student writes:  
"I had not been under your instruction two  
months before you placed me here at the  
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Leading hotels want our graduates,  
men and women, for responsible,  
well-paid positions.

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Prepare in spare time at home.  
No previous  
experi-  
ence nec-  
essary. Cost is moder-  
ate; easy terms. Train-  
ing endorsed by leading  
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your future has in store  
for you? Whom you will  
marry? Love? Luck? Success?  
Send name, address, date of  
birth. We'll tell you type of  
mate you should marry.  
We'll also send complete  
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New York City

## Comment on the New Pictures

(Continued from page 57)

the spirited girl by a youth experienced in cave-man tactics. Dressing the players in comic opera costumes and placing them against a background suggestive of the lower Danube, does not eliminate the sting of the picture—which is really old stuff—which never rings true—and which smacks of hack fiction at its best—or worst. Dorothy Dalton puts over a vital personality as the Russian maid whom Theodore Kosloff fights over. Charles de Roche is colorful as the Gypsy. We might name one of two dozen Americans who could have eclipsed him in the same rôle. But he has a classic countenance and a good physique. Because of these endowments he will doubtless soon be a reigning favorite.

### THE RAPIDS

You expect a rushing, roaring melodrama of a bursting dam—of men fighting for life in turbulent waters—with a background of the vast, open spaces here. But you will be disappointed. On the contrary you see a mechanical plot worked out mechanically, treating upon the development of a little Canadian city by a resourceful engineer who will harness the water power and put the place upon the industrial map. There is much to be explained in the story. For example, some gentlemen from Wall Street are shown up in the clothing of the well-known proverbial wolf without any scene presented in effecting their downfall. A strike episode is poorly done—and the romance seems like an afterthought. The engineer—played adequately by Harry Morey—walks off the set when he sees that the girl loves an underling. There is no vitality nor vividness in the number. It is merely another motion picture—which will live its brief life and pass on to oblivion.

### SAWDUST

Placing the personable and dynamic Gladys Walton in a circus story is like giving candy to a baby. She fairly thrives upon it. The idea here may be familiar, but it is developed with such a "big top" atmosphere and contains such genuine humanities that it belongs in the class of better things even tho it was made to live but a short time on the screen of your favorite theater. Instead of a drudge running away from home to join a circus—she does just the opposite. She runs away from the sawdust ring to find comfort and romance in a quieter walk of life. There is a pleasant surprise when the climax reveals the heroine unrelated to her foster parents even tho it is indicated that she might be reunited to them since their own child had disappeared years before. The Walton person cuts quite a delectable figure in tights. The best points are the circus episodes, for it becomes extremely frail once the big top is left behind.

### THREE WISE FOOLS

This is the story of three elderly cronies who have banded together to drive the loneliness from their hearts since romance had deserted them years before. Adapted from a successful play, the result is not so good transferred to the silversheet. For one thing, the director has emphasized too much detail in his attempt to keep faith with the original. Therefore in showing every little incident which concerns the triumvirate he has made the number often dull in places. The old boys are too tranquil. They create no more excitement than a contest of dominoes. And so into



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(207)

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their lives steps the daughter of their erst-while sweetheart. And they taste the fruits of romance again in their dotage. The girl has a criminal father who escapes with a pal from prison. The latter is determined to "get" the harsh judge—one of the elderly musketeers—and the entire dramatic action revolves around the crook's revenge. A youthful romance balances the melodramatic touches.

There are too many long intervals given up to showing the trio of cronies sitting about the house and marching off to bed. However, they are interesting old fogies as interpreted by Claude Gillingwater, Alec Francis and William H. Crane. The heroine is not so deftly played by Eleanor Boardman. One touch is ridiculous. It shows the romancer journeying down into the heart of the East Side attired in high hat and evening clothes. He must have thought he was slumming. The picture would be ever so much better if it was trimmed of much irrelevant incident. However, we recommend it.

### SHOOTIN' FOR LOVE

Making capital of cowardice as it applies to a shell-shocked victim, brings a new note to the late war characterization. As a result, Hoot Gibson's latest effort is made entertaining. He is returning to his father's ranch with the affliction locked securely away in his heart. He is deathly afraid of noise—consequently when an irrepressible kid whoops it up on the train the young veteran collapses—to be revived by a fair passenger—who, coincidence has it, is his boyhood sweetheart. Once they arrive home they run into a feud between their respective fathers. And so they are forbidden to see each other. The picture then develops some typically Western heroics with the veteran finding his health thru the kill or cure treatment. A particularly violent dynamite explosion set off by the ornery villain is sufficient to restore the young man's shattered nerves. Be it said that the picture is compact and quite well saturated with homely humor. The humanities are well realized.

### SMASHING BARRIERS

They've made a thirty-reel serial into a five-reel feature here and the results are well-nigh ludicrous, albeit they are often exciting. But thrusting an "up and at 'em" young man into a lumber camp and compelling him to eclipse Frank Merriwell taxes one's credulity. One must merely accept it as an effort to pass an idle hour and let it go at that. Mind you, this extraordinary youth overcomes the most terrifying obstacles without batting an eyelid—without soiling his collar. He takes the lumber camp job without a nickel, yet in some strange manner he obtains an option on an oil well and manages to put himself over as if he were real prosperous. Hokum and more hokum take up the furious scenes—which include a mad dash on a cable—and several escapes. In fact, William Duncan possesses the proverbial cat's nine lives. He seemingly has eyes in the back of his head as well as an indication that he has psychic power. Villains are cuffed about and dangers are averted—all in a day's work. It is as wild and rushing as a cowboy's rodeo. And to us, it is still a serial even if twenty-five reels have been hacked off by the shears.

### DESERT DRIVEN

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attention is lost. Invariably an author of one of these tales doesn't know what to do with his character once he has sawed thru the bars. It is the same here with Harry Carey who while he is planning his getaway and getting away with it, keeps one's pulse beating fairly rapid. Once he is in the desert and makes his way to a ranch to be taken in by the owner and given a job as foreman, the story sags and never recovers. There must be the ranchman's daughter with whom he must fall in love—and the vicious underling, and the minions of the law attend to the conflict. A perfectly obvious tale—running true to form and really commonplace in every detail. Carey manages to be human, but he hasn't overcome the habit of biting his thumb nail and peering out from underneath his eyebrows.

### BURNING WORDS

They've dragged the Northwest Mounted formula from its favorite pigeon-hole to give Roy Stewart—an actor built on the lines of a "white hope"—a chance to wear the uniform. Then they present him with a halo which he wears over his head in his noble self-sacrifice as he convicts himself of his brother's crime. His aged mother had said to him—"Look after Ross, remember he is my baby!" So you see it is based upon a weaking son who kicks over the traces. Both sons join the Mounted and the weaker is sent to get his man. There is a murder which offers the man of character a chance to assume the guilt. But a confession from a dance-hall girl saves him just as they are getting ready to give him a necktie party. It is indicated that the weakling's head enters the noose. Old stuff, stereotyped and weary.

### BROADWAY GOLD

And so it comes to pass that New York's night life is thrown again upon the screen. All that passes for color and atmosphere in cabaret circles is shown here with considerable lavishness. And yet we cannot catalog it as anything but an attempt to give spectators who live beyond the reaches of Broadway a sort of thrill. The idea revolves around our old friend, the rural maiden who jumps into fame behind the footlights and thru whose life stalks adventure, murder and romance. Elaine Hammerstein is the same in this number as she has been in all her numbers. It's a rôle, however, which gives her a chance to wear a picturesque wardrobe. Kathlyn Williams gives the best performance as a Broadway actress. Any story of theatrical circles concerning New York invariably follows a cut-and-dried formula. The real Broadway has yet to appear on the screen.

### ONLY 38

It isn't pretentious—this story of a widow approaching middle age and who longs for romance, but whose puritanical relatives are determined to prevent her from finding it. Indeed there is nothing of surging drama about it. But it does tell a lifelike story and carries a quota of humanities to boot. William De Mille, quite unlike his brother, Cecil, is always searching for the heart note. And he has found it in this wholesome study of a woman whose twin children with their adolescent viewpoints would not change the old order of things. She falls in love with an absent-minded professor of English literature and eventually the offsprings are won over. Not much to it, is there? But it scores with its simple pathos and rich characterization as portrayed by Lois Wilson, who, thru her sympathetic understanding, is able to create a lifelike figure.



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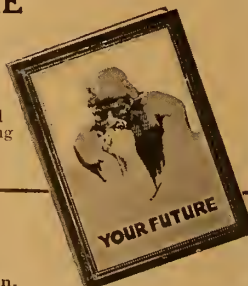
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## Letters to the Editor

(Continued from page 60)

the proverbial flies in the motion-picture ointment.

The cause of her movie existence may be traced to the directors, who are so intent on living up to their film title, that the acting ability, or rather the lack of it, in a player, is of no consequence, whatever. Again, both producer and casting director may be to blame for it. The fault, to me, tho, seems, in the player, herself. She has an idea she can act. If she can, all well and good. We are willing to take mediocre work at first, but, after a picture or two, big things are expected!

One actress out of ten, rises from the dumbbell ranks, and fulfils this expectation; the other nine may reach stardom, somehow. Their agonizing attempt at real acting is ludicrous. Lila Lee and Anita Stewart portray characters by smelling large bunches of flowers. Wanda Hawley prefers to pick at them. Marie Prevost, with her expressionless, baby-doll face, opens her carefully fixed lips to say "Mama" and "Papa" when the director pulls the string. Helene Chadwick rages and fusses all over the set, until one feels impelled to rise from the theater seat and rage with her! Agnes Ayres and Elaine Hammerstein emote, intensely, by biting their fingers. Alice Terry, Anna Q. Nilsson and Claire Windsor are wonderful, automatic wax works. One can almost see them in the museum, moving just so far, to the right, then just so far, to the left.

I could go on forever, enumerating the screen players who, tho they may be sweet and lovely out of pictures, strike the fan, from a movie angle, as being the dumbest fluffy beans that ever lived. The rating of film acting goes down just so much with every incapable actor starred. One can only tremble to think what it will be inside of a year or so. Fans cannot survive, forever, on pretty, senseless players.

It is good actors that the screen needs, today—not dumbbells. Real actors, who are touched with the divine fire of the genius and not made by profuse advertising and indiscriminating directors.

Very truly yours,

TRIX MACKENZIE,  
Box 1907, Atlanta, Ga.

Versus Valentino imitators—And an impulsive request for the return of Valentino one way or another.

DEAR EDITOR: Isn't there something you can do to rid us of the Valentino imitators? They are becoming an awful bore to say the least.

In the first place the very fact that they are willing to be groomed to take his place proves them incompetent; if they had any ingenuity at all they would create a vogue of their own and not try to shine by his reflected glory. They remind us of what Fabre refers to in his "bugology" as processionaries, because of their habit of following one another. No single one of his imitators has sufficient initiative to branch out and create a demand for himself.

To begin with, few are so capable as Rudolph Valentino, and from general observation I should say that he can handle more work—turn out better work—and earn larger dividends on the capital invested than any other star in his profession; therefore it would seem that he is worth conceding a few favors to. Dont let's lose the greatest artist we have on the screen today just because of a broken con-

(Continued on page 106)





M. J. McGOWAN,  
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If it is a threatened double chin that is making you give up white bread and potatoes—

If your waistline is keeping you away from the tempting bon-bon dish—

If your arms are too plump, your neck padded, your ankles bulging, don't worry—I guarantee to reduce any or every part of your body, swiftly and surely—without any program of painful self-denial.

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the reducing ingredient is perishable it is not practical to offer Reducine through drug or department stores. I insist that you get only the freshly compounded laboratory product put out under my personal supervision.

When you realize that many imitations of Reducine are now being sold at from \$3.50 to \$10 at retail, you will realize how astoundingly low is the price we ask. If you have tried old-time methods in vain and really want to reduce any part of your body, give me the chance to help you. You risk nothing. Money back if not satisfied.

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| <input type="checkbox"/> Nicholson Cost Accounting                        | <input type="checkbox"/> Railway Mail Clerk     |
| <input type="checkbox"/> Bookkeeping                                      | <input type="checkbox"/> Common School Subjects |
| <input type="checkbox"/> Private Secretary                                | <input type="checkbox"/> High School Subjects   |
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|---|--|
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| <input type="checkbox"/> Electric Lighting                                | <input type="checkbox"/> Blue Print Reading                          |
| <input type="checkbox"/> Mechanical Engineer                              | <input type="checkbox"/> Contractor and Builder                      |
| <input type="checkbox"/> Mechanical Draftsman                             | <input type="checkbox"/> Architectural Draftsman                     |
| <input type="checkbox"/> Machine Shop Practice                            | <input type="checkbox"/> Concrete Builder                            |
| <input type="checkbox"/> Railroad Positions                               | <input type="checkbox"/> Structural Engineer                         |
| <input type="checkbox"/> Gas Engine Operating                             | <input type="checkbox"/> Chemistry <input type="checkbox"/> Pharmacy |
| <input type="checkbox"/> Civil Engineer                                   | <input type="checkbox"/> Automobile Work                             |
| <input type="checkbox"/> Surveying and Mapping                            | <input type="checkbox"/> Airplane Engines                            |
| <input type="checkbox"/> Metallurgy <input type="checkbox"/> Mining       | <input type="checkbox"/> Agriculture and Poultry                     |
| <input type="checkbox"/> Steam Engineering <input type="checkbox"/> Radio | <input type="checkbox"/> Mathematics                                 |

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## Letters to the Editor

(Continued from page 104)

tract and a lot of silly legislation. Some laws are stupid and meant to be broken; why not break this one for the good of the public—or at least for the amusement of the public? And if Famous Players-Lasky Corporation is incapable of treating him fairly, why don't they release him and let some other company sign him up? Anything so that we may have our brilliant and lovable Julio and our courageous and gallant Gallardo back again.

Hoping you will interest yourself in our behalf and wishing your splendid magazine every success, I remain,

Very truly yours,

AUDREY TEMPLE,

704 Benter Avenue, Bay City, Michigan.

Resentment that her poor, trite stories should reflect discredit upon Katherine MacDonald.

DEAR EDITOR: This is my first fan letter, and it relates to the sweetest, most beautiful, and also most brickbatted actress on the screen. Namely, my favorite actress, Katherine MacDonald.

It just makes me sick to think that everytime I pick up a fan magazine, I'll be almost sure to find that some critic has hurled a lot of slams at Miss MacDonald. The reviewers don't seem to see that it isn't Miss MacDonald, but the poor stories she acts in that are stupid. Some fans will say, "Well she has her own company, and surely has supervision over her stories." However, I read an article in one of the magazines which clearly states that she does not have the power to turn down any stories that do not suit her, only the ones containing objectionable sex elements are allowed to be passed over. So you can see, that with all the poor stories floating around on the market that it isn't Miss MacDonald's fault at all.

Not long ago someone stated that Mary Pickford and Katherine MacDonald had the smartest business heads in the picture business, and I for one am inclined to believe this. Katherine MacDonald is not a poor actress at all, but a good one, and any person who has seen "The Woman Thou Gavest Me," and "Passions Playground," will, I am sure, agree with me. If this star were given a good story, the result would be a good picture, with particular reference to acting.

I never once read where a critic said, "But then you'll have to give Miss MacDonald credit for her acting in the 'Woman Thou Gavest Me.'" Yet, to cover up the bad pictures Gloria Swanson appears in these days, the reviewers refer to her acting in "Male and Female." To me Miss Swanson is neither beautiful nor what I would call well-dressed. (I mean on the screen, with reference to her clothes). None of my friends think so either. Who would want to wear the exotic and bizarre clothes that La Belle Swanson wears in her pictures.

Out of the throngs in movieland I like best, the following: Thomas Meighan, Harold Lloyd, Lon Chaney, Theodore Roberts, Katherine MacDonald, both Talmadges, Dorothy Gish, Leatrice Joy, and of course the adorable "kids" Coogan, and Baby Peggy.

In conclusion I say, let's have fewer brickbats and more bouquets for one who deserves the best—beautiful Katherine MacDonald.

One of Many,

HELEN G. HEGEWALD.

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## We Interview Elinor Glyn

(Continued from page 22)

left England few Pauls. And, essentially, Paul should be an Englishman. But they were the first to go, gay youths, with insouciance . . . old families for back-grounds . . . not especially intellectual, perhaps . . . but with all the world to choose from . . . ah, you could have picked a dozen Pauls from any marching regiment of Her Majesty's Guards as they went toward the Front. But now . . . who will play Paul I cannot say. It is good business, I know, to have actors and actresses with names of value. We shall see. . . .

(It grows late and the Interviewers rise reluctantly to go. Madame Glyn walks with them to the door, an arm about the shoulder of each. As she opens the double ivory doors, she pauses. . . .)

ELINOR GLYN: When you see my "Three Weeks" on the screen you will know, from what I have told you, whether I was permitted to produce it as I felt it and wrote it. You have understood me, I feel that. And if I have not been able to do what I have visualized with my very soul, you will say for me that the "Three Weeks" which came to the screen was not the beautiful, spiritual love tragedy which Madame Glyn told you about. Will you do this for me, if they destroy my story? Will you tear it to pieces if it is torn when it reaches the screen?

(G. H. and A. W. F. make obeisant acquiescence and after adieus and good wishes, exeunt.)

SCENE III.—The interior of the well-known taxi-cab, subway bound. The pity that fashionable hosteleries are inaccessible to subways, thus making cabs a necessity for indigent, inviolated writers.

The inquisitors sit, formally, side by side, as they have been doing these three hours past.

The cab purrs on. The meter registers efficiently.

A. W. F.: Well?

G. H.: Well?

A. W. F.: Had you read "Three Weeks"?

G. H.: Behind my Geography. Wouldn't you know it to look at me?

A. W. F.: Did you know that it was a spiritual love story?

G. H. (cautiously): I was very young when I read it. Too young. My spirit was then the least of my concerns.

A. W. F. (visibly relieved): That's so. That must have been it. I was too young, too. Of course we missed the spiritual message. I'm going to try it again and profit thereby, this time.

G. H. (kindly): Yes, you are probably mature enough now, my dear collaborator.

(On the corner a newsy cries out his extras. G. H. and A. W. F. lean forward the better to hear.)

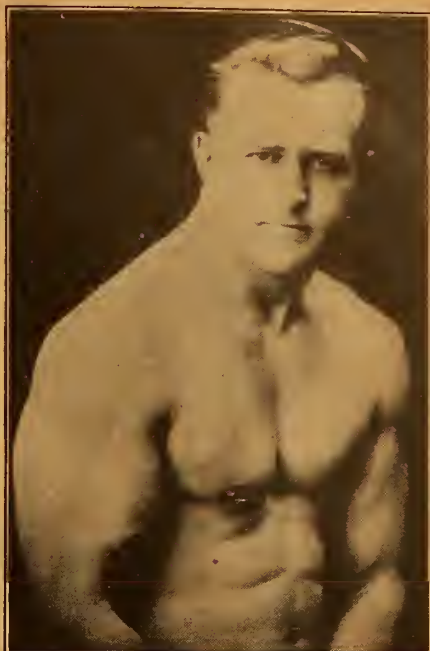
Newsy: Extry! Extry! Society Lady elopes with Husband's Chauffeur! Extryyy. . . .

A. W. F. (with a gesture): You see, my dear. We are not so bad as once we were. We are getting on. Inhibitions fall away into a prudish past. Tigers stalk where spaniels fear to tread.

G. H. (solemnly): The Anglo-Saxon woman progresses. Eureka!

(The cab stops with a sea-going lurch before the kiosk of the Subway. The interviewers pay the chauffeur and exeunt, arm in arm. Their voices sacramentally intoning "Eureka!" trail as echoes behind them.)

CURTAIN



Earle E. Liederman  
as he is to-day

## Pills Never Made Muscles

### Wishing Never Brought Strength

NO one can paste muscles onto your arms and shoulders. If you wish a strong, healthy body, you must work for it. And if you don't have one, you are doomed to a life of misery. Modern science has taught us that we must keep our bodies physically fit or our mental powers will soon exhaust themselves. That is why the successful business man resorts to golf and other active pastimes.

### Examine Yourself

Do you have the strong robust body which keeps you fit at all times to tackle the daily tasks confronting you—always looking for bigger things to do? Do you jump out of bed in the morning full of pep; with a keen appetite and a longing to enter the day's activities? Do you finish your daily tasks still thrilling with pep and vitality? Or do you arise only half awake and go through a languid day?

### PEP UP!

Don't let it get you, fellows. Come on out of that shell and make a real big man of yourself. Build out those skinny arms and that flat chest. Let me put some real pep in your old backbone and put an armor plate of muscle on you that will make you actually thrill with ambition. I can do it. I guarantee to do it. I will put one full inch on your arm in just 30 days and from then on, just watch 'em grow. This is no idle boast. It's the real works. A genuine guarantee. Come on now. Get on the job and make me prove it.

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## The Stars and Their Planets

(Continued from page 70)

aptitude for learning rapidly, and he might easily master many languages; also, in addition to possessing a brilliant mind, he is industrious and would sacrifice pleasure until he had completed any project upon which he had embarked.

Another excellent character is the popular Mr. Theodore Roberts, whose birthday occurs October eighth. Genial to an extreme, he is sincere in his hospitality and would be generous to anyone in distress, without anticipating any return, also he is a fairly good judge of personal worth but he should rely upon his own judgment rather than the opinion of others, as his first impression of anyone is liable to be correct and he can naturally sense appreciation upon the part of those whom he befriends.

October thirteenth is the natal day of Mr. Malcolm MacGregor, and his horoscope shows rapidity of decision and great capacity for work, yet there is also a love for the pursuit of pleasure, superinduced by a natural popularity. He, too, possesses remarkable insight and can frequently tell what people are driving at, without the exchange of a single word, yet his conclusions are formed thru observation rather than by logical reasoning and it would be annoying and impossible for him to explain an apparent impulsiveness which he might use in deciding any question.

While all of these men are developed Libras, and therefore demonstrate the best qualities of that House, they are, at times, inclined to imagine that they are unappreciated by associates, in which case, they become moody and sulky, and unfortunately as all Libra people are untruthful and stubborn, it is impossible to reason with them when they are antagonized.

The very famous Miss Lillian Gish, born October fourteenth, would, in direct contradiction to the men of her Planet, be entirely sincere to her family and willing, if necessary, to sacrifice her health or comfort for their happiness. Being very tender hearted, she would grieve over the distress of others and be inclined to shoulder burdens that should not be rightfully hers; on the other hand, a surface coldness might deceive the majority and prevent her from having many intimate friends, altho she would pride herself upon corresponding with many and be peculiarly sensitive upon the subject.

Indeed, this horoscope shows sensitiveness to be a marked trait, and in this case it superinduces a slight obstinacy and a harmless but quick temper, sometimes followed by fits of weeping; however, this is an entirely human and sweet character which is both industrious and conscientious.

Miss Edna Purviance, born October twenty-first, would be sensible and reserved and able courageously to bear any trouble bravely, as she is not inclined to worry.

This girl is more saving than the average Libra but would delight in making small gifts and be solicitous for the comfort of others, besides, she would be personally popular and will eventually gain even greater success.

All of these ladies appreciate beauty and luxury, and while neat in a peculiar way, they are inclined to be careless with their personal belongings, frequently losing or mislaying articles of value, but they are born home makers and have a great talent for interior decorating.

In writing Fan Letters to Stars of this Planet, I would advise praise as they can-

## Dull Hair

Noted actresses all abhor dull hair—they can't afford to have it. They have no more choice in the color of their hair than you have. Their hair is more beautiful, because their profession—their very environment—soon teaches them how to make the best of what nature has given them.

Practically every woman has reasonably good hair—satisfactory in quantity, texture and color. So-called dull hair is the result of improper care. Ordinary shampooing is not enough; just washing cannot sufficiently improve dull, drab hair. Only a shampoo that adds "that little something" dull hair lacks can really improve it.

Whether your hair is light, medium or dark, it is only necessary to supply this elusive little something to make it beautiful. This can be done. If your hair lacks lustre—if it is not quite as rich in tone as you would like to have it—you can easily give it that little something it lacks. No ordinary shampoo will do this, for ordinary shampoos do nothing but clean the hair. Golden Glint Shampoo is NOT an ordinary shampoo. It does more than merely clean. It adds that little something which distinguishes really pretty hair from that which is dull and ordinary.

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not brook criticism in any form, and become stubborn at the slightest intimation of reproach.

In love-affairs they are abnormally fickle and the undeveloped Libra men, altho gushingly enthusiastic at first, have absolutely no conscience in regard to deserting their wives and sweethearts after a short period: so possibly this is why that, in spite of being industrious, they eventually sink to such depths both financially and personally, and in the end they command pity from even those who, with cause, have hated them.

They attract people born in February, June, April, December and August, and the Libra faults are untruthfulness, cruelty, sensuousness, hypocrisy, obstinacy, stubbornness and gambling.

Others of this Planet are Wilton Lackaye, September thirtieth; Roy Del Ruth, October eighteenth; Walter McGrail, October nineteenth; Lloyd Hughes, October twenty-first; Al Christy, October twenty-third; Arnold Daly, October fourth; Raymond Hitchcock, October twenty-third; Edgar Selwyn (Producer), October thirtieth; Tom Ferris, September twenty-eighth; Julia Fay, September twenty-fourth; Phyllis Neilson Terry, October fifteenth; Gladys Brockwell, September twenty-sixth, and the late Sarah Bernhardt, October twenty-second.

## On the Camera Coast

(Continued from page 68)

Lone Pine, in the wilds of Inyo County, making a picture from Owen Wister's "The Virginian." After this picture, Mr. Schulberg is to put into a screen version the George Agnew Chamberlain story, "The White Man."

Blanche Sweet is about to begin work on the most ambitious work of her career "Anna Christie." Blanche is perfectly frank in saying that she is scared to death at the prospect; but everybody else in Hollywood looks upon it as a master stroke of good casting; the part was made to order for her. Ince is also producing "Barbara Fritsche" and Edward Childs Carpenter's "The Barber of New Orleans."

Pola Negri says she is going to stop being beautiful. She says the effort to take always beautiful photographs has hurt her work and she doesn't care to dazzle the public with pulchritude. "There are enough beautiful women in Hollywood without me," she says.



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My free offer really is absolutely free—I even prepay postage. Just fill out the coupon carefully, using X to indicate color of hair, and, if possible, enclose a lock of hair in your letter. By return mail you will receive a free trial outfit.

Then when you have proved how surely, safely and easily you can restore your gray hair to its original youthful, beautiful color get a full-sized bottle from your druggist. If he cannot supply you, write direct to me and I will take care of your needs.

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Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

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I shall certainly be very glad to recommend your course whenever the chance is mine to do so. Mr. W. R. Johnson has not phoned me yet, and if he does not phone in a day or so, will write him. Am sending a letter to Miss Hele-Sievik today which I think may help to secure her enrollment, and I shall be glad at any time to write a personal letter to anyone whom you may suggest.  
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**T**HE secret of woman's charm is that natural physical perfection which lends enchantment wherever she goes.

## Bust Pads Will Not Do

No man loves a dummy. There is no appeal in false, physical make-up. Man cannot be deceived. You must be a REAL woman, and because you are, you want to be perfectly developed.

## Physical Culture Developer

Science comes to your rescue with a wonderful new invention which will enlarge the bust of any woman. No creams, no medicines, no electrical contrivances, no hand massage, no fake free treatments to deceive you. A simple, effective, harmless home developer you use a few minutes night and morning until fully developed. That is all, simply use it, nature brings the rounded contour of perfect beauty which every woman secretly craves.

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Do you know that the women who are most sought after and admired are those possessing a beautiful form? You can acquire this secret charm and have a fascinating



figure, too, if you will only write at once and let us tell you how thousands have developed one to five inches with this wonderful home developer. We will also send you photographic proof, showing results before and after, for we have received thousands of letters of praise from grateful women.

## Only Real Developer

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# CLASSIC

for OCTOBER

The Picture Book De Luxe of the Movie World

## Movie Stars and Famous Heroines

Beginning a series of artistic pictures that show some of the most popular movie stars in the characters of famous heroines of history and fiction. The first one is Claire Windsor as Du Barry.

## The Camera Man's Angle

A number of camera men have been persuaded by Harry Carr to reveal some of the peculiarities of different movie stars when they pose before the camera. It is most illuminating.

## The Powers Behind the Screen

Stanton Leeds is writing a series of articles that deal with the unsung heroes of the movies—men with vision and foresight who have been instrumental in making the motion-picture business one of the foremost industries of the world.

## Hollywood Homes

A display of pictures taken of Harold Lloyd's new million-dollar palace which he built for his bride, Mildred Davis.

October

# CLASSIC

October

That "Different" Screen Magazine

## The Answer Man

(Continued from page 80)

You must be patient. Yes, Mary Hay intends to play in "Plain Jane" on the stage. Elsie Ferguson is to do "Déclassée" for Famous Players. Dont mention it.

SEE.—So you are not a flapper. That's not necessary. Just pronounce it "Raymon." They do say that Theda Bara is coming back. Thomas Meighan thirty-nine. Winifred Bryson is Mrs. Warner Baxter. Yes, they do say that Thomas Ince paid \$100,000 for the screen rights to "Anna Christie." Eugene O'Neil wrote the play you know.

Do-Do.—Your letter was the *coup de grâce*. Barbara La Marr is five feet eight and she is now honeymooning in Europe; her last picture was "The Brass Bottle." Baby Peggy is playing in "Whose Baby are you?" and "Editha's Burglar."

LAE C.—The soul of the poet is the mirror of the world. You bet I like poetry. Rod LaRocque in "The French Doll" and "The Ten Commandments." Gaston Glass and Ethel Shannon in "Maytime." Why dont you join one of the correspondence clubs.

BROADWAY.—You remember the old saying, "Familiarity breeds contempt." As soon as you get very intimate with anyone, do not begin to suspect a lot of things about him or her, that are not true. Norma Talmadge's "Ashes of Vengeance" has been changed to "Purple Pride." Last picture of Madge Evans was "On the Banks of the Wabash," and she is sixteen, blue eyes and brown hair.

QUIEN SABE.—Wonderful, beyond my powers of belief. So you think I might be a woman. Allez-vous-en! Ramon Navarro hasn't curly hair. Jack Mulhall is to play opposite Constance Talmadge in "The Dangerous Maid."

GLORIA HOPE FAN.—In all races, the male brain is about ten per cent. heavier than the female. The highest class of apes has only sixteen ounces of brain. Yes, Gloria Hope is married to Lloyd Hughes. Her last picture was with Mary Pickford.

SALLY R.—So you think I ought to be rated in "World's Work." Atlas, as 'twere! Richard Headrick in "The Child Thou Gavest Me." Yes, Ruth Roland has given up serials temporarily. You want to eat a peck of salt with a man before you trust him.

IGNATZ.—You say "Who takes an eel by the tail, or a woman at her word, soon finds he holds nothing." That was Irene Rich in "Brass." Nazimova will probably play in "The White Moth" this fall. You surely do write an interesting letter. Let me hear from you soon again.

MAX.—Good men must die, but death cannot kill their names. A friend of mine told me the other day that a good line of silence and a knowledge of when to use it, are among the most valuable things you can carry about with you. I have a vest pocket full now. Mary Philbin is playing in "Where Is This West" opposite Jack Hoxie.

DREAM LASSIE.—Glad to see you again. Oh, I guess your friend will receive her letter in due course. So you liked "Under Two Flags." Priscilla Dean is now working on "Drifting" and then she will do "The White Tiger." Why dont you tell me more about yourself?

ISOBEL.—No, you haven't my right name yet. My initials are A. M. Richard Barthelmess in "The Fighting Blade." Mr. and Mrs. Harold Lloyd have been spending some time in New York, but they in-

(Continued on page 116)





# Is It Worth The Price?

Success is the result of intelligent labor. It is not acquired over night. It comes thru well directed efforts. The same law applies to attaining beauty. All women do not inherit this coveted gift but they can cultivate the integral parts that go to make up the whole—health, correct grooming, grace, charm and a knowledge of how to dress. If one does not possess these things time and labor will bring them. The means will justify the end. BEAUTY is the *best* means to employ.

## WHAT YOU CANNOT AFFORD TO MISS

How to Breathe and Build the Body

The Importance of Vitamins

Personality and Perfumes

Early Fall Fashions and Style Service

## *The Memoirs of Mme. Vavara*

A new serial with a wide appeal. If you are a young girl standing at the threshold of life, the frank confessions of a woman who has lived deeply will be as guide posts on your journey thru life. If you are a mature woman you will appreciate more fully the wisdom and truth embedded in the account of Mme. Vavara's life as written by herself to her youthful ward in a French convent. This clever woman, famous for her beauty and brains, does not hesitate to conceal anything in her own life which she believes will tend to instruct this young girl. This story by Stanton Leeds is one to enjoy and to remember.

November

# Beauty

*Beauty Secrets for Every Woman*



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Occupation..... Age.....

## The Editor Gossips

(Continued from page 49)

Valentino deplored the fact that Antonio Moreno is not to be entrusted with the rôle. Of course Moreno is with the Famous Players-Lasky while it is Goldwyn that is to produce "Ben-Hur," but these things are frequently arranged. For Antonio Moreno, anyway, Valentino has generous and intelligent praise.

Apropos of the Valentino-Moreno subject, it seems to us that professional jealousy has been much overemphasized. We have had ample opportunity of making observations and while we have encountered this jealousy intermittently it has never been the rule. Also, it has been manifested, for the greater part, by those in the profession with no particular gift or reputation. That might be expected. Artistic appreciation and jealousy are rarely compatible. And, because of that, you find actors and actresses generally fair in their criticism and enthusiastic in their praise.

Professional jealousy recalls a little story which Mae Marsh told us the other day . . . of Mary Pickford when she was serving her apprenticeship under D. W. Griffith in the old Biograph studios. Of Mary Pickford, a member of the Biograph stock company . . . needing every rôle which came her way . . . her fame in the embryo . . . her purse slim . . . but her heart kind and her artistic appreciation as unerring as these later years have proved it to be.

Griffith was casting "Man's Genesis" and he offered Mary the leading rôle. She suggested that he give it to the Marsh girl. He protested that the Marsh girl lacked enough experience to interpret it. Mary protested that she knew it would be all right and Irish insistence finally won its point. Mae Marsh was given an opportunity as the leading-lady of "Man's Genesis."

Nor did the Pickford generosity stop there. With her mother, Mary made Mae's costumes with their little straw skirts and other Garden of Eden styles.

Since that day many memories may have faded into oblivion but Mae Marsh still talks of the professional friendship and help which Mary gave her.

That story indicates, we think, that Mary Pickford is as great as her achievement. And that is often far from the truth. We could name any number of actors and actresses greater by far than their achievement and a balancing number not in any wise so great as those things which they have done and those laurels they have achieved.

To this heyday of her career, Mary Pickford takes time to write critics concerning their reviews of her productions. She takes adverse criticism kindly . . . sometimes agreeing and sometimes analyzing her motives in doing some special thing. And with enormously important and vital things in her organization constantly calling for her personal attention, she makes time for the little courtesies which most people, with infinitely less to occupy them, have dropped along their way.

Just this last month we received a personal letter from her in which she troubled to explain in detail the legal and ethical reasons why she could not grant a request the MOTION PICTURE MAGAZINE made to use the story of her "Rosita" in novelette form. We feel safe in saying



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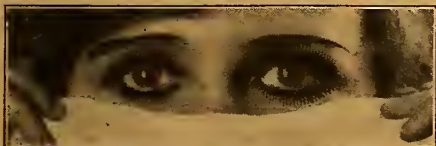
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that any other star in the entire motion picture profession would have had this matter cared for by some other member of their organization. And such a procedure would have been altogether fitting and proper. But, after all, we have lived to observe that it is invariably the person who does the extra thing . . . the person who does more than is obliged of them . . . who proves the greatest in the long run. And we firmly believe that this is an example of the Thing which has raised Mary Pickford to the high estate which she enjoys and which she so richly deserves today.

A letter came from Berlin this month, from Betty Blythe. It is a letter typical of Betty. Had she omitted her signature we should have known its writer. It is interesting and reads, in part:

"Once again I am free to accept or reject any parts not suited to me. I am delighted over this production (Chu Chin Chow) and feel we have made something really splendid. I hesitate to say definitely, however, until it is cut and titled. The director is a genius. I was amazed to find this English company so well equipped in all branches of production. Their art director has erected a very clever city of Bagdad, together with all the other interesting features of the story.

" . . . We are to finish Chu this week and then I shall spend two weeks on the broad highway of Germany snooping around Dresden, Leipzig, Nuremberg and Munich and then to Vienna where we film a big Spanish spectacle. . . . We are going to work in the royal palace of the late Emperor, the Palace Schonbrunn, which they say is one of the most gorgeous in Europe. I shall thrill among the ghosts of royal blood.

" . . . The Germans are a funny people . . . so poor, so hard. But I have revelled in the opera because they do such sincere and splendid work. . . .

" . . . Soap is so expensive that people can hardly afford it, and bath-tubs also being scarce, bathing is rendered most difficult for the majority. I had to leave church on Sunday because it was proved to me, despite smelling-salts, that here cleanliness is not next to Godliness.

" . . . The biggest thrill I have had in Europe was to be told that I am occupying Pola Negri's suite of rooms here in the Eden Hotel. . . ."

Why is it, we wonder, that people deny approaching nuptials up to the very hour of the ceremony? Page Herr Freud or someone who delves into the inexplicabilities of human nature to find them not so inexplicable after all.

Here we spent an afternoon with Lila Lee about two days before she left for California. It was really quite friendly. Lila talked freely of everything while we consumed her box of Sherry's. Then we asked her about her rumored engagement to James Kirkwood and she shook her dark head in vigorous denial. We held up the large and beautiful diamond she wore, and which we had never seen before, as proof of the rumor and she observed that it was on the wrong hand. And so it was.

And then almost as soon as she set her foot upon California soil a license was procured and she became Mrs. James Kirkwood. It's strange . . . strange. . . .

The other day we attended a luncheon given at the Ritz-Carlton in honor of Corinne Griffith's having signed a contract



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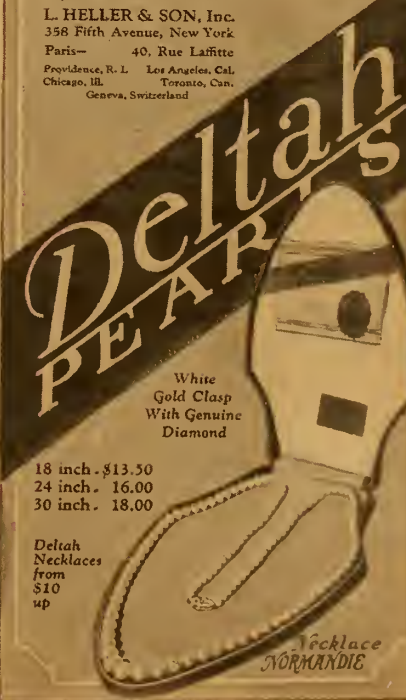
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PAGE

with the Associated First National under which her first production will be a screen version of Gertrude Atherton's popular "Black Oxen." We repeat that there is no greater proof of stardom than a luncheon in your honor. But, after all, why should editors and writers complain at that. A pleasant custom, we say. A very pleasant custom. . . .

Corinne was beauteous in some soft black silk over which she wore a smart jacket in which the paisley colors were softly and richly blended. And at her waist was a large corsage of orchids. . . . She is indeed one of the most beautiful women we have ever seen. And her charm of manner is the heritage and birthright she won from her Southland.

We have known Corinne Griffith ever since she made her first motion picture for the Vitagraph Company. And we have found ourself believing in her even when she was submerged for years in mediocre productions. And always we have felt convinced that some day we would enjoy a sumptuous luncheon in honor of her stardom. For, while we do not believe in the present star system, we do believe that Corinne Griffith deserves a place in the galaxy as long as it goes on.

When Mrs. Wallace Reid was in New York for the premiere of her "Human Wreckage," we were particularly interested in talking to her. That she is clear in her own mind about her course of action against the traffic of drugs, there can be no slight doubt. And, personally, we feel an admiration for anyone who carries on in the way Mrs. Reid has done.

At a luncheon at which she spoke, she asked people to consider those menaced by drugs in a different light than we have heretofore considered them. She said to try not to think of them as strange and curious beings but as sick people who can undoubtedly be helped. And she urged that we stop referring to them by such vernacular names as "dope-fiend," "hop-head," etc.

She spoke of "Wally" only once, when she explained that her help to the cause must always be a personal one; whereupon she went on to explain that ignorance of drug conditions was the real menace and that if she had known a year ago what she knows today her history might have been very different. And surely, if Wally's passing and Mrs. Reid's subsequent anti-narcotic work, including "Human Wreckage," lessens the toll of drugs then he continues to serve humanity well, even in death.

A.W.F.



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## LAMENT OF A MOVIE FAN

By BLAINE C. BIGLER

I sit enthralled and see old Nero's court,  
Or watch a long-gone Babylonian feast;  
I love to see the gladiators' sport;  
I thrill at savage fights of man and beast.

But then perhaps there flits across the screen

A bobbed-haired flapper—and she kills the scene.

I like to see the days of chivalry

When coats of mail were just the proper style;

When knights were bold and maidens fair to see

And men would do and dare for just a smile.

My mind soon wanders—for a dimpled knee

Above a rolled-down stocking I can see.

I like a play of far-off northern lands

Where men are men and wilderness is king;

Where each must make a living with his hands

And find the peace that solitude can bring.

I like the far trails—but I get a jar

When I can see the wheel marks of a car.

## MOVIE MAD

By H. M. DAVENPORT

Oh! I've got the movie mania,

And I've got it awfully bad!

I adore the lovely Swanson

And the clever Coogan lad.

Norma Talmadge and her sister,

All the heroes who have kissed her

Betty Compson and the Negri,

Queen of all the black-eyed vamps;

I have almost gone in bankruptcy

For photographs and stamps.

Oh! my feet are in Chicago,

But my heart's in Hollywood.

Jack Holt can do some fighting,

So can Doug in "Robin Hood."

When Mack Sennett's Bathing Beauties

Congregate upon the shore,

You realize that's all there is

There isn't any more!

I've a shrine to Mary Pickford,

She has held me from the start;

I put up targets every day

And strive to shoot like Hart.

There's not a fan that's worse than I,

On that I'll bet my hat,

Why, I've even written mashy notes

To Felix, the black cat!

## TO BEBE DANIELS

By GRACE LANDIS

Twinkle, twinkle little star,

How I love you as you are.

Acting there upon the screen

As the sweet young heroine.

Leading such a gay young life,

As a young and lovely wife,

Or perhaps, with eyes so brown,

Vamping young men of the town.

And your lover cant resist

For your lips were made to kiss.

Yes, I love you as you are

Just a twinkling movie star.

## Science Discovers the Secret of Caruso's Wonderful Voice



Why is it that the humble peasant boy of Italy became the greatest singer of all time? This diagram of his throat will show you. Caruso's marvelous voice was due to a superb development of his Hyo-Glossus muscle. Your Hyo-Glossus muscle can be developed, too! A good voice can be made better—a weak voice become strong—a lost voice restored—stammering and stuttering cured. Science will help you.

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A few very fortunate persons—like the late Caruso—are born with the ability to sing well. But even Caruso had to develop his Hyo-Glossus muscle before his voice was perfect. You can develop a beautiful singing orspeaking voice if your Hyo-Glossus muscle is strengthened by correct training. Professor Feuchtinger, A. M.—famous in the music centers of Europe for his success in training famous Opera Singers—discovered the secret of the Hyo-Glossus muscle. He devoted years of his life to scientific research and finally perfected a system of voice training that will develop your Hyo-Glossus muscle by simple, silent exercises right in your own home. The Perfect Voice Institute guarantees that Professor Feuchtinger's method will improve your voice 100%. You are to be you: own judge—if your voice is not improved 100% in your own opinion, we will refund your money.

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If you want to improve your speaking voice—if you stammer or stutter—Professor Feuchtinger will help you.

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Please send me FREE Professor Feuchtinger's book, "Enter Your World." I have put X opposite the subject that interests me most. I assume no obligations whatever.

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Name.....

Address.....

..... Age.....





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## The Answer Man

(Continued from page 110)

tend to sail from San Francisco on a four or five months' trip around the world. Lucky boy, or should I say lucky girl? Well both.

**N. S.**—So you think I am Harry Amos, whoever he might be. Well, I'm not. So be contented with that. Margaret Landis opposite Harry Carey in "The Miracle Baby." David Powell in "The Green Goddess" for Goldwyn.

**TANGO KID.**—No, I'm not spoofing you. I'm an old man much over eighty, and I do live in a hall room. One must live somewhere, why not a hall room. Ramon Navarro is twenty-four. Stop in again.

**LOTTIE.**—By all means, write and demand your script returned. It is your property, and they have had it long enough.

**CHUBBY.**—Delicacy is to affection what grace is to beauty. Yes, Ann Forrest is playing in "Morals and Marriage" with Tom Moore. Sylvia Breamer in "The Girl of the Golden West." Well, I consider for beauties—Corliss Palmer, Katherine McDonald, Alice Joyce, Anita Stewart, Norma Talmadge, Mary Pickford and Hope Hampton.

**CUTE.**—A cheerful spirit moveth quick—a grumbler in the mud will stick. You certainly have had some movie experience playing in "The White Rose." No, I never did meet Mae Marsh. You must write to me again.

**LLOYD K.**—Whether or not "a man is known by the company he keeps" depends upon how long he keeps it, and for what purpose. Theodore Kosloff with Famous Players. Don't know much about Real Estate in Los Angeles. You know I have never been there. I guess it will be easy for you to get something.

**NEW FARES.**—That's it, the eternal exclamation for man is, "I"; the eternal interrogatory for woman is "he." Betty Compson is not married, and she is five and one half feet, weighs one hundred and eighteen pounds. Brown hair and blue eyes. You're welcome.

**FLORENCE B.**—Rust, blight, and moth are merely an economy of Nature; if people don't want things, she does. Yes, Douglas, Jr., is the real son of Douglas Fairbanks. Richard Talmadge is no relation to the Talmadge girls. Milton Sills in "The Lady of Quality." E. K. Lincoln in "The Right of the Strongest."

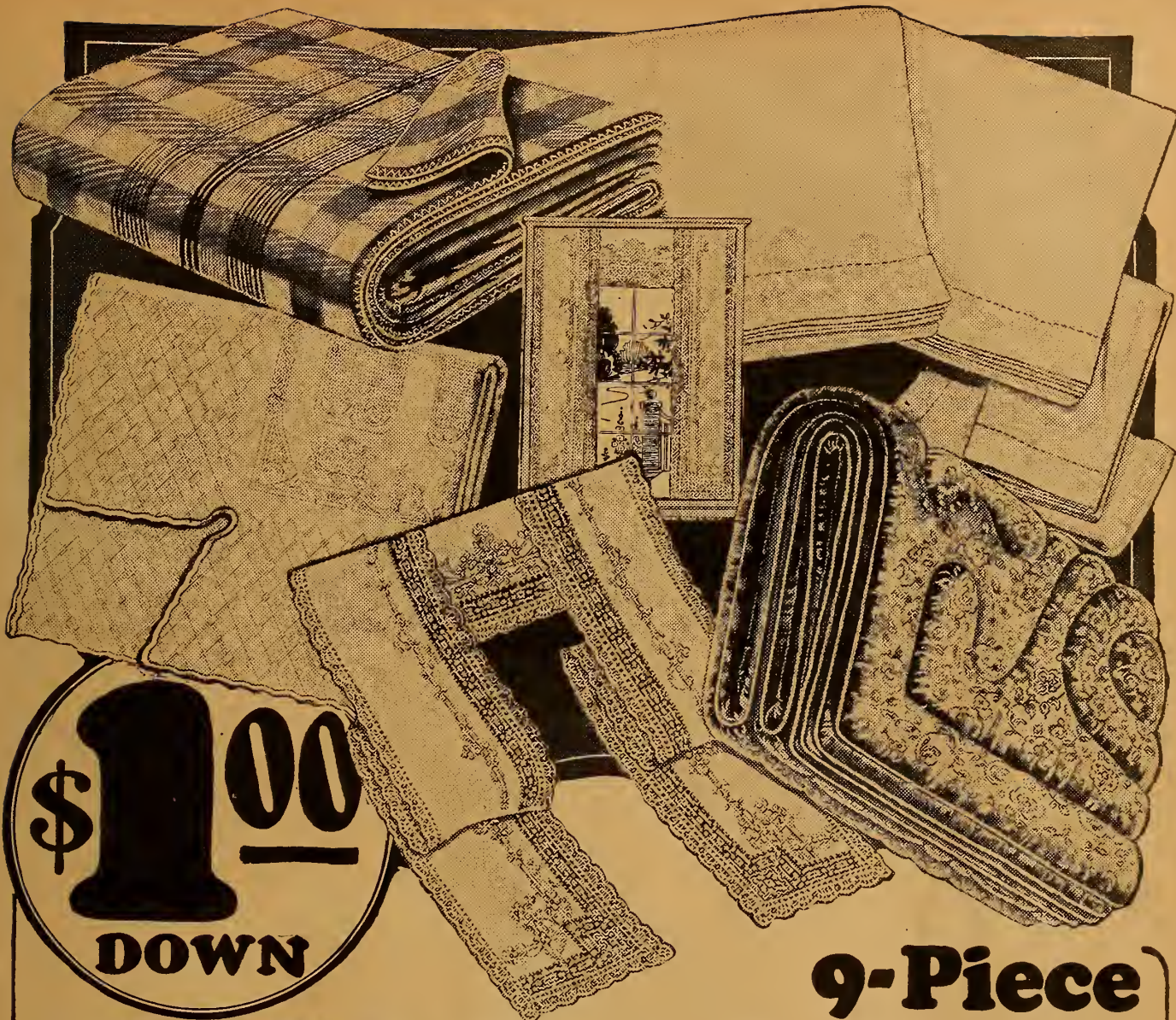
**JICKY.**—You sound like the perfume. I'll do all I can to get an interview with Maurice Flynn. Ernest Torrence in "Ruggles of Red Gap." H. B. Warner opposite Gloria Swanson in "Zaza." Billie Dove with Tom Mix in "The Lone Star Ranger." Enid Bennett with Holbrook Blinn in "The Bad Man." Allan Forrest and Edna Murphy in "The Man Between." You're very welcome, I'm sure.

**REDDY.**—True friendship is like sound health, the value of it is seldom known until it be lost. Yes, we had an interview with Monte Blue in August, 1922, issue. I liked "Brass" and "The Bright Shawl" very much. Edmund Lowe is with Goldwyn.

**MARY LOU.**—I believe it was some French writer who said "There are only two beautiful things in the world—women and roses; and only two sweet things—women and melons." Mahlon Hamilton is playing with Agnes Ayres. He has blue eyes and light brown hair and is six feet tall. Born in Baltimore. You say he reminds you of the Southern Gentleman. Yes, he is married to Alita Farnum.

(Continued on page 118)





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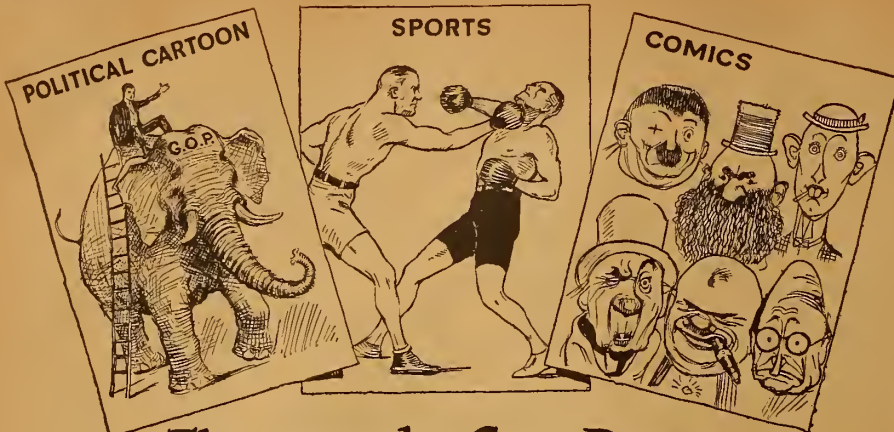
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Bond with  
Every Ring.

## The Answer Man

(Continued from page 116)

**ITOL.**—Yes, I am a poor old man. Great wealth and content seldom live together. Irene Rich is the queen in Mary Pickford's "The Street Singer." And Blanche Sweet in "In the Palace of the King." Aren't we all getting Royal?

**BETTY B.**—We need the friendship of a man in great trials; of a woman in the affairs of every-day life. Mona Lisa was Ishtar in "Divorce Coupons." Leatrice Joy's real name is Joie Zeigler and she is about twenty-five. William Hart is fifty.

**LONESOME.**—Come, cheer up. Fear is the mother of trouble and worry. Like the will o' the wisp, it vanishes when it is overtaken. Like the shadow, it will fly if you pursue it, and pursue if you fly. No, Jack Mulhall is no relation to Eugene O'Brien. Did you think they looked alike?

**DREAM LASSIE.**—Hello. Yes, Pearl White went to a convent, but I understand she intends to make another picture soon. Mollie King is coming back to pictures soon. Are you attending college now? Write me a nice long letter.

**C. P. NEW YORK CITY.**—Why "Dr. Jekyll and Mr. Hyde" was fictionized in February, 1919, SHADOWLAND and "Male and Female" in October, 1919, Magazine.

**TRIXY G.**—So you say you must write to me to keep your friendship in repair. That's the idea. Anyway I like to receive letters. Mabel Ballin was born in Philadelphia; Alma Rubens in San Francisco; Rubye de Remer in Denver, Colo., Mahlon Hamilton in Baltimore and John Gilbert in Logan, Utah, in 1895.

**CRIPPLED NELLIE.**—Hello, Nellie. Glad to see you so cheerful. Ralph Graves is your favorite I see. Yes, he has light hair and blue eyes. You must write to me again.

**JAMES W.**—Yes, women see without looking; their husbands often look without seeing. Universal and Arrow produce Western pictures. Buck Jones and Tom Mix are the champion horseback riders. So you think I ought to get married before I die. Why?

**ANITA R.**—Nothing is more precious than time, yet nothing is less valued. Edna Murphy is playing in "Her Dangerous Path." It was formerly titled "What Should a Girl Do." Sounds kinda luring. Ramon Navarro is twenty-four.

**OLD MICHIGAN.**—Yes, Famous Players are sparing no expense in producing "The Ten Commandments." Twelve cases of draperies, ancient bronzes and antiques were bought in the antique shops in Germany and France, and over 2,500 people will be used to portray the life of the ancient Egyptians and Hebrews. Marguerite Clark is not playing now.

**SWEET 16.**—Dorothy Dalton is playing in "Taming the Whirlwind" with Theodore Kosloff. She spent the summer in France, Italy and Switzerland. Allene Ray is playing in "My Friend the Devil." Louise Fazenda will play Mabel in "The Gold Diggers."

**PEGGY; ELLA; B. W. C.; ADA; ALBERT; JENNIE S.; RAMON FAN; JEANNETTE; MARY S.; MARY MARIE AND JOHN.**—Your letters have all been answered up above. With a fond adieu, the Answer Man will sign off for the evening.

## ORIGINAL

"I see they're going to film the Ten Commandments."  
"That will be new stuff to most people."





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## SAYS ONE OF "THE LADIES."

By REUBEN PETERSON, JR.

I've taken my shows where I've found 'em;  
I've gone when I knew I must stand;  
I've had my pick of headliners  
And four of the lot was grand.  
One was an innercent youngster,  
One was athletic and rash,  
One was a guy with the wickedest eye,  
And one had a funny mustache.

Now I'm not a judge of all fillum-stars,  
For, takin' 'em lots of the time,  
You never can tell 'til you've seen 'em,  
And then you may find they're a crime.  
There's times when you think they are wonders,  
There's times when you think they're a fright.  
But the shows that you see—just take it from me—  
Will help you in pickin' 'em right!

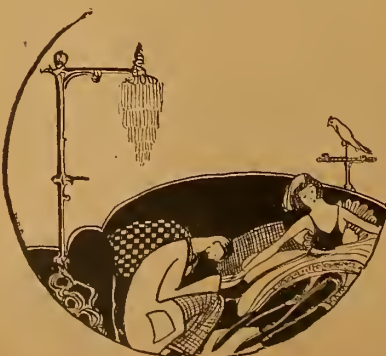
I was a girl in short dresses  
When first he appeared on the screen;  
He was (as I whispered to Mamie)  
The best lookin' boy I had seen.  
He played as an awkward young hayseed,  
(Straw hat with a broken down brim)  
And right to this day I love Charlie Ray,  
And I learned about movies from him!

Then I was caught by a bill-board  
That showed a hair-raiser fer fair—  
A laughin' he-man was rollin' a butt  
As he hung from a rock in mid-air;  
Since I first seen him shin up a buildin'  
So full up with pep to the brim,  
I've wanted to hug that dare-devil Doug,  
And I learned about movies from him!

Then I discovered a wonder  
At ridin' and totin' a gun—  
A Westerner born to the saddle  
Who'd shoot up a town jest fer fun!  
He wasn't a wonderful looker,  
(His eyes was most terrible grim)  
But I tell you Bill Hart is a peach in his part,  
And I learned about movies from him!

Then I got wise to a wizard—  
A regular cure-all fer blues!  
Mamie and I could die laughin'  
The way that he wiggled his shoes!  
He'd only to hitch up his trousers—  
We'd laugh 'till the picture got dim!  
You bet it's no dream—that Chaplin's a scream,  
And I learned about movies from him!

I've taken my shows where I found 'em,  
(I'm glad that I started in young  
For the more you go to the movies  
The less you are apt to get stung!)  
And the end of it's sittin' and lookin'  
At pictures that's worth while to see;  
When you're out for a show, jest watch  
where I go  
And learn about movies from me!



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Goldwyn Studios, Culver City, Calif.  
Hart, William S., Studios, 5544 1/2 Hollywood Blvd., Hollywood, Calif.  
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distress,  
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By H. E. JUNG

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He used to meet with his pards  
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## MOTHER GOOSE IN HOLLYWOOD

By GRANT HUBBEL

There was a girl from our town,  
And she was wondrous wise;  
She jumped into a film career  
And vowed that she would rise.  
But when she saw her first pre-view  
With all her might and main  
She married her Director, so  
She needn't act again!

Mary had a little bull,  
It served her faithfully,  
And all the little lies it told  
Were white as white could be.  
It followed her to Hollywood  
And helped her win success;  
For when the Public wanted news  
She fed it to the Press!

Jack Spratt  
Was much too fat,  
His wife was much too lean;  
But starred in Corker Comedies  
They triumphed on the screen!

The Jack of Hearts  
Threw custard tarts  
In movies for a year,  
Till critics made  
Such tart remarks  
He gave up his "career"!

Little Miss Muffit  
Had a bank—and she'd stuff it  
With the profit she made as a star,  
For she said "There's a day  
When the Press says 'Passée'!  
And a checkbook beats working, by far"!

Little Bo-Peep  
Once considered it cheap  
To appear in a beach bathing scene,  
Till they gave her a part  
That paid well from the start,  
And today she is Queen of the Screen!

Fanny Filmstar  
Had a great fall;  
Critics sent her films to the wall;  
Then all the Press Agents  
And all the Film Men  
Couldn't get Fanny to "drawing" again!

Jack and Jill  
Went up a hill  
To find a movie spot;  
But poison oak,  
Severe sunstroke,  
And grouch was all they got!

Sing a Song of Temperament—lots of it  
today!  
Four-and-twenty Film Stars cast in a  
play—  
But when the play was finished,  
Each Star began to sing,  
"The Royalty must go to me,  
My acting is the thing"!



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Do not fail to send birthdate and to inclose 10 cents. Print correct name and address to avoid delay in mailing.

Write now—TODAY—to the  
ASTA STUDIO, 309 Fifth Ave., Dept. 132, New York





## MAROONED

By THOMAS J. MURRAY

A slow surf breaking on a coral strand,  
An island ringed by loneliness, away  
In warm southwestern seas, and hand in  
hand

A man and maid beneath the palms that  
sway;

The sport of wind and waves they stand  
at bay,

No ray of light to pierce their far dis-  
tress,

Or blaze the promise of a brighter day,  
Their future all a hazard or a guess.

Time passes, a drab litany of days,

Lit only by their love but soon a  
stroke

Of Fortune comes and out to sea they  
gaze

Where the horizon's stained by steamer  
smoke.

Then as the organ peals its sweet alarms,  
They're irised out, held in each other's  
arms.

## THE FADE-OUT

By THOMAS J. MURRAY

Thru crowded reels their paths attend  
The periled edge, while wild alarms  
Chill their young lives, but in the end  
They fade out in each other's arms.

The villain may pursue them far,  
And mortgage threatens homes and  
farms;

But you may bet a good cigar,  
They fade out in each other's arms.

We see them on the flashing screen,  
The super-folks possessing charms;  
Their woes are many but we glean—  
They fade out in each other's arms.

*Doesn't hurt the  
skin a particle*

## Womanly Beauty Marred By Superfluous Hair

WOMAN'S crowning glory is her hair, but she must exercise care not to have it show in embarrassing places. Most efforts to rid lady of superfluous hair result in stronger growth, because only the surface hair has been removed, leaving the follicles to produce a more luxuriant growth just where it isn't wanted.

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It has been absolutely demonstrated that no strictly external application can exterminate the hair follicle (which is another name for the hair root) without injury to the tender skin where the objectionable hair growth exists. When the hair follicle is alive and healthy, no amount of purely external application can prevent increasing and coarser hair growth. All hair is dependent for life upon the secretions of the endocrine glands. A deficiency of this gland secretion causes baldness. Kilrute Hair Destroyer has proven perfectly efficacious in cases of superfluous hair growth not only by removing the hair but by its power to penetrate and dry up these gland secretions. The natural and inevitable result is starvation and death to the follicle which produces and nourishes the hair.

Kilrute consists of a powder and liquid, both applied directly to the skin with the hands. It can be applied to the tenderest skin and may safely be left on over night. In fact it has the added features of a skin softener and beautifier.

(As effective for men as for women)

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## KILRUTE COMPANY

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Dept. 110, 247 West 72nd St., New York City.

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Name.....  
Address.....

You can be quickly cured, if you

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is now more than ever the key-note of success. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to hear that I have now ready for market my new appliance, which will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Will not interfere with your daily work, being worn at night. My new "Lim-Strainer," Model 18, U. S. Patent, is easy to adjust; its result will save you soon from further humiliation, and improve your personal appearance 100 per cent.

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In the first place, my newest appliance is better fitting; the adjustments are such that it will fit every nose without exception—my apparatus is constructed of light weight metal, and is afforded very accurate regulation by means of six hexagonal screws, which are regulated with a key and the screws are then locked in the desired position. These screws will bring about the exact pressure for correcting the various nasal deformities—such as: Long-pointed nose—pug—hook or shrew nose

—and turned up nose—and will give marked success in modulating the distended or wide nostrils. There are no straps to be pulled in order to exert pressure on the nasal organ.

Model No. 25 is upholstered inside with a very fine chamois (covering a layer of thin metal) which protects the nose from direct contact with the apparatus; this lining of metal causes an even, moderate pressure on the parts being corrected, thus avoiding a harsh, violent pressure in any one place.

Model No. 25 is guaranteed, and corrects now all ill-shaped noses without operation, quickly, safely, comfortably and permanently. It is to be worn at night and, therefore, will not interfere with your daily work.

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**M. TRILETY, Face Specialist 1934 Ackerman Bldg., Binghamton, N. Y.**

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## THE MIRACLE

By MARY MARTIN

I walked alone thru the city street,  
And my life seemed hard to bear,  
For the road had been rough for my weary feet,  
And my heart was sick with care.

Then I turned aside from the swell and roll  
Of the endless human streams,  
And the load fell off from my tired soul  
As I entered the Hall of Dreams.

And when I returned to the roaring street  
I was fresh for a brave new start,  
With smiling lips, and with lightsome feet,  
And a new-born hope in my heart.

And I prayed, with my soul refreshed and free

From the cheer of the things I'd seen,  
"May God bless those who have so blessed me—

The folk of the silver screen!"

## REHEARSE THIS, PLEASE!

By RUTH OVERTON

Both swing your canes, and glance about—  
You're glad she's in!—You hope she's out!

A blow on his head!—You're out of the game—  
Wait, let's see—No!—You've forgot your name.

She finds you so.—Now, show your fright!  
You saw the crime—you know his plight;

You try to choke your crushing fears  
In black mammy's arms.—Now, let's have tears!

Now, you come in: look at her quick!  
You know she knows—your badge does the trick.

Here, pull him around—you must treat him rough!  
You're used to his sort—you can call his bluff!

You scream at this. Your man you must save!  
"That coward's the thief!"—You say, "Let her rave!"

Ah, you cringe back now.—Dont hog that spot!  
You and he, down front.—Give me all you've got!

Now, in his arms!—Look into her eyes!  
Your wits come back.—"My wife!"—Show surprise!

(Cuts on his face.—How that woman can pinch!  
She quivers still!)—MOVIE LIFE'S one CINCH!

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100 Fifth Ave., New York

## NORTH

By THOMAS J. MURRAY

North, towards the last long stretch of  
lonely pines,  
The widening spaces by Mackenzie's  
flow;  
Far where the Arctic circle flings its  
lines,  
A dim white wilderness of crowding  
snow.

A trading post attached to Hudson Bay,  
Those daring pioneers who fared afar,  
Past sullen rivers and horizon grey,  
Beneath the cold gleam of the polar  
star.

There do they play Life's fitful fevered  
game,  
Hunter and trapper and that dashing  
clan,  
The North-West Royal Mounted, famous  
name,  
In great wide spaces where a man's a  
man.

At facts like these perchance you doubt  
and rail,  
And claim 'tis nothing but an idle  
rhyme;  
But I've the knowledge to the last detail,  
I've seen it on the Screen, time after  
time.

THE PUBLICITY HOUND  
(Dedicated to Mark Larkin, Fairbanks-  
Pickford Pictures Corp.)

By LESLEY BATES

At typewriter he sits, with fertile brain  
Knocking out news for filmland maga-  
zines,  
There is no rest. Thru him film heroes  
reign  
Or fade or fall on fickle silver-screens.

There is no rest. Ideas must be born,  
New glimpses of loved stars be told the  
world.  
With magic touch he pegs away till morn,  
Broadcasting each new way their hair is  
curled.

Outside his offices romance is made.  
Majestic sets loom near. The cameras  
turn.  
Directors shout commands. The music's  
played.  
Lights white as suns in blinding batteries  
burn.

Actors and actresses win wealth and fame.  
Publicity pegs on. He has no name.

## THIS MOVIE HERO STUFF

By LILLIAN M. NORMA

I like this movie hero stuff,  
Oh, yes, I like it well enough.  
But dont you think, 'tween you an' me,  
It's not quite all it's said to be?

F'r instance, in my town, you know,  
Each girl has a picture of her beau;  
A man with an arrow-collar face  
An' a smile that looks like it wont erase.

They're movie men; yes, all of 'em,  
But they're not real, like you an' me,  
I bet they swear behind the scene,  
Get cross as bears, an' just as mean.

Of course it's funny, the whole blamed  
thing,  
Because when it comes to buying the ring,  
The girls come back—ever notice that?—  
To guys that are real, like you an' me.



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an easy way to make money."—  
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couraged to work out a suitable  
plan ourselves to meet their de-  
mands.

Much to our delight, practically  
everyone who has tried the plan,  
has succeeded in earning quite a bit  
of money.

Even those with tremendous house-  
hold duties, and children to take  
care of, have found ways to turn  
our plan to their financial ad-  
vantage.

It makes no difference how you may  
be situated, if you can use more  
money than you now have coming  
in, you should let us tell you how to  
turn your spare hours into dollars.  
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money you can make. If you are  
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"If the earth be as Fair  
as I hear them say,  
These flowers her chil-  
dren are."

The Blind Flower Girl—  
"Last Days of Pompeii."



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Exquisitely soft Tales in the new sifter-top metal containers—Poudres and Rouges for the vanity bag in beautiful gold finished Compact Cases and handsome Miniature Parfums, purse size, with gold finished cap and glass dropper.  
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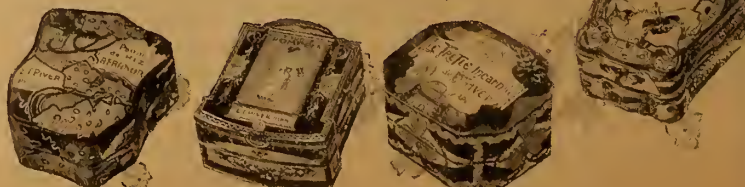
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## How the Russian Princesses made themselves beautiful

At last the world-famed beauty secrets of the Russian Noblewomen have been revealed. It has been found that the marvelous beauty and exquisite complexions of the Russian Princesses is the result of bathing their faces and bodies with a light clay, found only in the Holy Mountain of Kazbek.

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Partake of the joy and power that only beauty can give. For through fortunate circumstances KAZBEK Complexion Clay has come to the women of America. KAZBEK Complexion Clay gives you a complexion as smooth and clear as the cheek of a baby. Simply apply a thin coating of KAZBEK Clay and immediately you feel it reviving and giving new beauty to your skin.

And the Russian Princesses knew also the charm of other secret toiletries. Fortunately, these priceless formulas have been obtained, and now these lovely KAZBEK Preparations may be yours: Mysterious, entrancing Perfumes; wonderful Toilette Soaps; Bath Powder that is incomparably rapturous; and Vanishing Cream and Cold Cream of delightful, exotic quality.

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## Nature's Green

Palmolive takes its color from the palm and olive oil blend which is responsible for its mildness. It is as much nature's own color as the green of grass and leaves.

Remember this when you are enjoying its wonderful cleansing qualities and marveling at its mildness. Palmolive is a modern, scientific blend of the most perfect soap ingredients that the world has been able to discover in 3,000 years.

*Palm and olive oils  
—nothing else—give  
nature's green color  
to Palmolive Soap.*

## Reflecting Beauty Secrets of the Past

Women of ancient Egypt knew that cleanliness was the first aid to beauty. But they knew, too, that cleansing methods must be *mild, gentle.*

Famous Egyptian beauties solved the problem by using palm and olive oils. The same rare, natural oils are blended in Palmolive Soap today.

### How it acts

This gentle, thorough cleanser never leaves skin dry and rough.

The smooth, creamy lather actually soothes as it cleanses. Yet it removes every trace of dirt, perspiration, and surplus oil accumulated in the tiny pore openings.

Your skin is kept free of imperfections which result from pore-clogging. It remains fresh, soft, radiantly clear.

### How to use it

Never sleep without cleansing the skin.

Wash with this mildest soap at bed-time—massaging the creamy lather well in. Then rinse very thoroughly. Dry the skin well, and—if necessary—apply cold cream.

Mornings—just an invigorating rinse in cold water to bring the fine, natural color to your cheeks.

### Supreme quality—low price

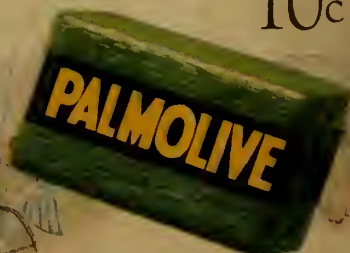
This scientific combination is within the reach of all—at the price of ordinary soap. Palmolive Soap is produced in such enormous quantities that the price is brought extremely low. Thus 25c quality costs but 10c.

Everyone can afford this thorough, gentle cleanser—for every toilet purpose, hands, face, and the whole body.

Supply yourself today with a cake of Palmolive Soap. Once you experience the effects of its profuse, creamy, smooth lather no other soap will satisfy.

*Volume  
and  
efficiency  
produce  
25-cent  
quality for*

10c





# MOTION PICTURE.

A BREWSTER PUBL.

THE QUALITY MAGAZINE OF THE SCREEN

NOVEMBER

MAGAZINE

25 CTS

V. 26 #4

Gloria Swanson



*IS A STAR GOOD FOR  
ONLY THREE YEARS ? See page 39.*



*Palm and olive oils—  
nothing else—give  
nature's green color  
to Palmolive Soap.*



### *3,000 Years Old*

Centuries ago the ancient Egyptians discovered that the use of palm and olive oils as cleansers would keep their skin smooth and soft. Flacons of palm and olive oils equipped the sumptuous marble bath of Cleopatra.

The crude combination of these by-gone days was the first Palmolive the world knew. It was the inspiration for the scientific, modern blend which is known the world over.

*Volume and efficiency  
produce 25c quality  
for*

# 10c

## *Certainly—*

## *Your own mild Palmolive is the ideal soap for your baby*

The quality which makes Palmolive the beautifying cleanser which keeps your complexion fresh and smooth also makes it the perfect baby soap. The mildness which makes the profuse, creamy lather lotion-like in its effect keeps the tender skin of infancy soft and comfortable.

If you could find milder, purer soap to use for baby, you should adopt it as your own facial soap. But, search where you may, milder, purer soap cannot be found. If it could be made, we would make it. But, until nature herself produces finer soap ingredients than palm and olive oils, this can't be done. Nothing better has been found in 3,000 years.

### *Your beautifier—Baby's comfort*

Millions of women have learned that the secret of a fresh, blooming, flawless complexion is daily cleansing with Palmolive Soap. They know from experience that the lotion-like lather cleanses without a trace of irritation, removing the deposits of dirt, oil and perspiration which must be washed away.

They know that to neglect this daily cleansing results in clogging, and that such clogging means enlarged pores, blackheads, blotches and general

skin disfigurement. And that, while harsh methods injure the delicate skin texture, Palmolive leaves it soothed and refreshed.

Thus women of mature years keep that schoolgirl complexion long after girlhood days have passed. Thus their own experience has taught them what soap to use for their babies and made Palmolive the most popular baby soap.

### *The price you want to pay*

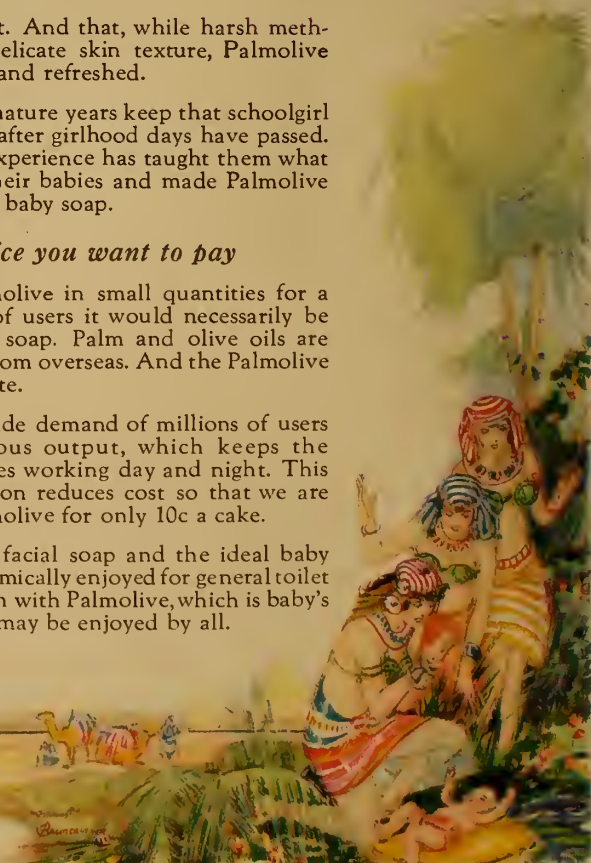
If we made Palmolive in small quantities for a limited number of users it would necessarily be a very expensive soap. Palm and olive oils are costly and come from overseas. And the Palmolive process is elaborate.

But, the world-wide demand of millions of users requires enormous output, which keeps the Palmolive factories working day and night. This quantity production reduces cost so that we are able to offer Palmolive for only 10c a cake.

Thus the luxury facial soap and the ideal baby soap can be economically enjoyed for general toilet use. The daily bath with Palmolive, which is baby's rightful comfort, may be enjoyed by all.

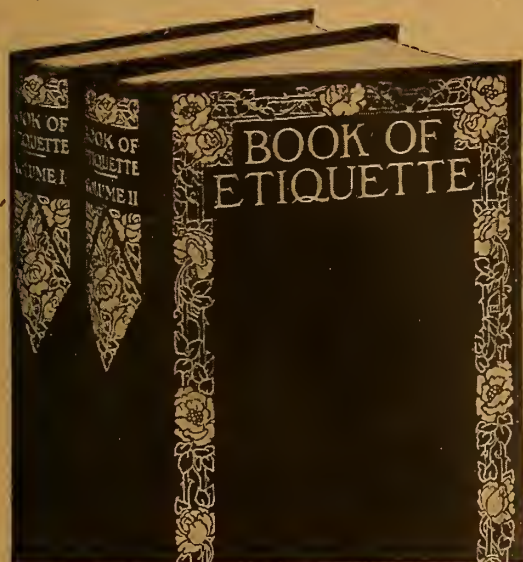


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# A Social Secretary for Life!



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**Solves Every Social Problem—  
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With the Book of Etiquette as your "social secretary" you need never hesitate to accept an invitation, no matter how formal. You need never fear the embarrassment of conspicuous mistakes. With this famous work to refer to, you will always know just exactly what to do, what to say, what to write, what to wear—on every occasion and under all circumstances.

It is really remarkable what poise and ease the Book of Etiquette gives to those who have been timid and self-conscious. It instantly banishes all doubt—makes you sure of yourself. And you find yourself assuming a wonderful new ease of manner, a new confidence in yourself, new dignity and self-possession!

With the Book of Etiquette as your guide, nothing will take you off your guard. You will not be subject to sudden embarrassments. Instead of being hesitant, embarrassed, ill at ease—you will be calm, well-poised. Instead of feeling "out of place" at parties or social functions, you will feel entirely "at home." You will find yourself becoming a better mixer, a more welcome guest. And instead of being "tongue-tied" among strangers, you will find yourself conversing smoothly, naturally, with ease and self-possession!

## Complete and Exhaustive

The Book of Etiquette covers every phase of conduct that could possibly interest you. Indeed, it is recognized as one of the most complete, exhaustive and authoritative works of its kind ever published. There are chapters on etiquette at the dance, the wedding, the dinner, the

tea, the week-end party, the theatre. There is some valuable information intended for the timid and self-conscious; paragraphs that the bachelor will find useful; information for the business woman and country hostess.

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(Orders from outside the U. S. are payable \$2.44 cash with order. Leather binding outside of U. S. \$3.44, cash with order.)



### What to Do—

It is rather late and she does not know whether she should invite him into the house or not. He does not know whether he should ask permission to call, or wait until he is invited. The Book of Etiquette would have told them both exactly what is expected of them. Throughout life this famous work acts as a guide, a silent "social secretary."



### What to Say—

If you have ever been tongue-tied at a party you know how embarrassing it can be not to be able to converse with the other guests, to sit silent, uncomfortable, alone. One of the greatest values of the Book of Etiquette is that it tells you exactly what to say on every occasion—how to become a pleasant and interesting conversationalist.



### What to Wear—

They are attending the opera for the first time. With what trepidation they enter—fearful that they may have made some error in dress! The Book of Etiquette would have told them exactly what is correct—just as it tells what is correct to wear on all other occasions. A social secretary for life! Be sure to grasp the rare opportunity explained on this page.



# Announcing 21 New Paramount Pictures and the Stars, Directors and Supporting Casts

JUST as there is always something new and thrilling to learn about life, if you know how, so there is always something new and thrilling to see in motion pictures, if you know where.

All life is Paramount's hunting ground for the material for the world's greatest entertainment, and all the rewards and trophies of the search are present at the theatre which proclaims:

"It's a Paramount Picture."

For Paramount to make the season's pictures of a new and startling bigness is but to be expected, but the films themselves contain the unexpected, the marvelous, to a refreshing degree.

RELEASED AFTER NOVEMBER 1st, 1923

## "His Children's Children"

A Sam Wood production, with Bebe Daniels, Dorothy Mackaill, James Renrie, George Fawcett, Mary Eaton, Warner Oland, Hale Hamilton and others. Adapted by Monte Katterjohn from the famous novel by Arthur Train.

## "The Light That Failed"

By Rudyard Kipling. A George Melford production with Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence. Scenario by F. McGrew Willis and Jack Cunningham.

## "The Spanish Dancer"

Starring Pola Negri. A Herbert Brenon production, with Antonio Moreno, supported by Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou and Robert Agnew. Written for the screen by June Mathis, and Beulah Marie Dix from the play "Don Cesar de Bazan," by Adolphe D'Ennery and P. S. P. Dumanoir.

## "Stephen Steps Out"

Starring Douglas Fairbanks, Jr., with Theodore Roberts, supported by Noah Beery, Harry Myers, Forrest Robinson. Directed by Joseph Henabery. From the story by Richard Harding Davis. Scenario by Edfrid Bingham.

## "The Call of the Canyon"

A Zane Grey production, with Bebe Daniels, Richard Dix and Lois Wilson. Supported by Noah Beery, Ricardo Cortez and Charles Ogle. Adapted by Doris Schroeder. Directed by Victor Fleming.

## "Speejects"

A motion picture record of A. Y. Gowen's famous voyage around the world in a 98-foot motor boat.

## "West of the Water Tower"

Starring Glenn Hunter, with Ernest Torrence and May McAvoy. Supported by George Fawcett and Zazu Pitts. Directed by Rollin Sturgeon. Adapted by Doris Schroeder from the novel by Homer Croy.

## "Wild Bill Hickok"

Starring William S. Hart (in an original story by himself), supported by Ethel Grey Terry and featuring Bill Hart's Pinto Pony. Screen play by Albert Shelby Le Vino.

## "Big Brother"

By Rex Beach. A Sam Wood production, with Tom Moore and a distinctive cast. Adapted for the screen by Monte Katterjohn.

## "Flaming Barriers"

A George Melford production, with Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers, Sigrid Holmquist. By Byron Morgan. Adapted by Jack Cunningham.

## "The Humming Bird"

Starring Gloria Swanson. An Allan Dwan production. From the play by Maude Fulton. Screen play by Julian Johnson.

## "Every Day Love"

A William deMille production, with Jack Holt and Nita Naldi. Supported by Theodore Kosloff, Robert Edeson and Rod La Rocque. From the novel "Rita Coventry," by Julian Street. Screen play by Clara Beranger.

## "The Heritage of the Desert"

A Zane Grey production, with Bebe Daniels and Ernest Torrence. Directed by Irvin Willat. Adapted by Doris Schroeder.

## "Pied Piper Malone"

Starring Thomas Meighan. Supported by Lois Wilson and a big cast. By Booth Tarkington. Directed by Alfred E. Green. Adapted by Tom Geraghty.

## "My Man"

Starring Pola Negri. A Herbert Brenon production. Supported by Charles de Roche. Written for the screen by Fred Jackson from the play "Mon Homme" by Andre Picard and Francis Carco.

## "When Knights Were Bold"

Starring Glenn Hunter. Francis Wilson's famous comedy. By Charles Marlow. Edited and titled by Ralph Spence.

## "Triumph"

Cecil B. DeMille's production, with Leatrice Joy and Rod La Rocque, from the Saturday Evening Post story by May Edginton. Adapted by Jeanie Macpherson.

## "The Stranger"

A Joseph Henabery production with Richard Dix, Leatrice Joy, and Lewis Stone. From the story "The First and the Last" by John Galsworthy. Adapted by Bertram Millhauser.

## "Argentine Love"

Starring Gloria Swanson. Screen play by Julian Johnson from the story by Vicente Blasco Ibanez. An Allan Dwan production.

## "North of 36"

James Cruze's production, with Jack Holt, Ernest Torrence and Lila Lee. By Emerson Hough.

## "Woman Proof"

Starring Thomas Meighan. Story by George Ade. Directed by Alfred E. Green.

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!





A BREWSTER PUBLICATION

# Motion Picture Magazine

*The Quality Magazine of the Screen*

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## For Next Month

### Charlie Chaplin Kicks Off His Shoes. . . .

The story of Charlie Chaplin as a director. In this capacity he has achieved such a remarkable success that it is not unlikely that he will devote his talents to this work entirely in the future. A fascinating study. . . .

\* \* \*

### When Laughter Turns Its Face . . .

Which tells of Flora Finch. You remember her with John Bunny when motion-pictures were young. And sometimes while she was making you laugh, her heart was heavy.

\* \* \*

There are many other attractive features. . . .

There are humorous sketches of stars when they were children . . . portraying them as they might have been. You'll want to frame these or we miss our guess.

And there are, besides, the usual beautiful gallery pictures; the motion-pictures written in interesting short-story form; and all the latest news that has been gleaned from the studios by experts.

### The December Motion Picture Magazine

On the News-stands  
November First

Order Your Copy from the  
Newsdealer Now



# The Most Daring Book Ever Written!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman—married or single. "The Philosophy of Love" is not a novel—it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this thrilling book at our risk—without advancing a penny.

**W**ILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman?"

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

**I**F you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.



ELINOR GLYN  
"The Oracle of Love"

## What Do YOU Know About Love?

**D**O you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love?

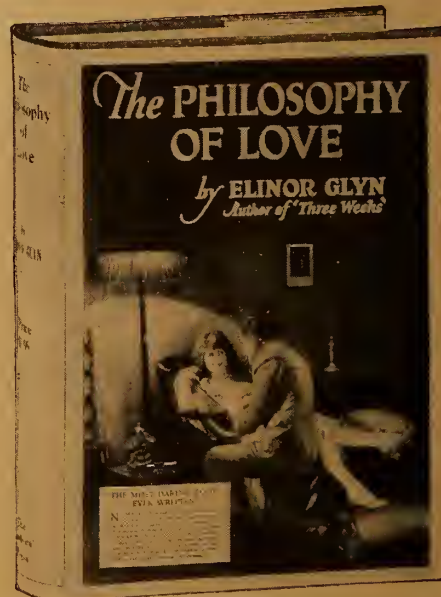
When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims? Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you **MUST NOT DO** unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

In "The Philosophy of Love," Elinor Glyn answers these precious questions—and countless others. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how delicate or avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

A book of this type, to be of great value, could not mince words. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any grown-up man or woman. In fact, anyone over eighteen should be **compelled** to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the rankest sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

## SEND NO MONEY

**Y**OU need not advance a single penny for "The Philosophy of Love." Simply fill in coupon below—or write a letter—a book will be sent to you on



approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only \$1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.

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- how to make people admire you.
- why men "step out" and leave their wives alone.
- why many marriages end in despair.
- how to hold a woman's affection.
- how to keep a husband home nights.
- why most women don't know how to make love.
- things that turn men against you.
- how to make marriage a perpetual honeymoon.
- the "danger year" of married life.
- how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
- how to cope with the "hunting instinct" in men.
- how to attract people you like.
- why some men and women are always lovable, regardless of age.
- how to make love keep you young.
- must all men be either "dubs" or devils?
- how to increase your desirability in a man's eye.
- how to tell if someone really loves you.
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# HUMAN WRECKAGE !

Are YOU  
One of  
Them ?



By the side of the road to success, the road to happiness and contentment, are heaped up the soulless, bloodless, unhealthy bodies—human wreckage of the pace of life—the failures in the home and in business—those who could not make the grade.

## ARE YOU ONE OF THEM?

Man, Oh Man, look yourself over! Take stock of yourself! Check your ailings and failings before it is too late. Don't strike the high road of life unfit for the happiness of home and the battle of business.

Don't let yourself be dumped on that heap of human wreckage!

In all the whole wide world there is nothing so pitiable as a heart burning with ambition, a mind determined, but a body unwilling; the saddest failures in life are those of souls fired with genius but seared with a despoiled body.

## BEFORE IT IS TOO LATE, AWAKE !

Shake from your shoulders that indifference, that listlessness, that lack of ambition and lack of health—make yourself healthy, strong, vigorous and alive—be a man—a real man—a man who gets somewhere in the world and who can go to a happy home and look his wife and children proudly in the eye. Do it now—before it is too late—Strongfortism can help you as it has thousands of others.

## NO NEED FOR DOPE OR DRUGS

There is no need for drugs or dope, pills and doctor bills, in a healthy body. Only a weak run down system craves these stimulants. My course removes your ailments and builds a healthy robust, muscular body around a smooth-working, active, alive, internal system.

## SEND FOR MY FREE BOOK

If your body is failing and is your unwilling servant, send for my free book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH, AND MENTAL ENERGY." The experience and research of a lifetime are contained in this wonderfully instructive book. It will tell you frankly, how you can make yourself over into a vigorous specimen of vital manhood. Fill in the coupon and send it with your request for the free book. I shall treat it confidentially, and writing to me entails no obligation on your part. Do not turn over this page without filling in the coupon, and sending it in—if you turn over this page you are turning from the road of happiness, contentment, and success, to the road that leads to the heap of human wreckage.

## LIONEL STRONGFORT

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**LIONEL STRONGFORT**

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## STRONGFORTISM

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(Signed) LIONEL STRONGFORT

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No matter what ails you, write me fully about it and I shall prove to you that I can help you.

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Distributor







# Motion Picture Magazine

(Trade-mark Registered)

Founded by J. Stuart Blackton

NOVEMBER, 1923

Vol. XXVI

No. 4

## A Spade Is Called a Spade

**T**IME and time again we have raised our editorial voice against misrepresentative advertising. We have inked our typewriter ribbon in vitriol to write of the exhibitors who rent old, reissued productions for a song and advertise them extensively with no mention being made of the fact that they are what they are and show their particular star as she appeared years ago; when her technique was not so great as it is today.

Scores of letters have come to us too, from readers, deploring this same unfortunate condition. Letters complaining that after the admission price was paid the readers realized they had seen the same production years before. For in some instances the very names were changed to make discovery more difficult.

But this morning our heart was gladdened. Down the street from our editorial offices there is a neighborhood motion-picture theater. And on one of the posters displayed we noticed an old Charlie Chaplin—Essanay picture advertised. But it was advertised frankly as a reissue. It was the first time we had observed such an admission. It was encouraging.

That is the honest way to do things. The fair way. And we urge our readers to complain to their neighborhood theater manager every time he fails to come thru as honestly in his exploitation.



## BEAUTY

### Eight Hundred Years Ago *A Strenuous Ordeal of Uncertain Magic*

Giovanni Marinello, the world's first beauty expert and the court physician for Catherine de Medici, told the court beauties they must distill the dew of peach blossoms gathered in the royal gardens at dawn—blending with that the oil of almonds crushed in the light of the new moon—if they would acquire the bloom of youth.



## BEAUTY TODAY

### *A Sure Science—A Restful Tonic*

Modern Marinello requires no superstitious rites or weary hours of painful preparation on the part of the seekers of beauty. For while Marinello of old depended upon magic incantations and mystic ceremonies, Emily Lloyd, the founder of modern Marinello, relies upon science to work her miracles of beauty-bringing. Instead of ministering to a few capricious court beauties, Emily Lloyd's genius must solve the beauty problems of ten million independent, exacting women.

Each of these women—whatever the type or condition of her complexion—sallow, dry and wrinkled, too oily, coarse of texture, etc.—asks Emily Lloyd for the secret of a clear, smooth, soft, glowing complexion. And in each individual case Emily Lloyd is able to point the way to radiant loveliness. Her years of research and experience have uniquely fitted her to do this.

#### *Scientifically Sure, Individual Formulas*

While conducting magazine and newspaper beauty departments, Emily Lloyd received thousands of letters from women all over the country who found the haphazard purchase and use of cosmetics did not solve their individual beauty prob-

lems. Being a trained bacteriologist and chemist, Emily Lloyd prepared creams and lotions and powders to meet each specific need. They were marvelously successful. So great was the gratitude of the women who found beauty through Emily Lloyd's preparations, that she conceived the idea of giving her discoveries to all women who sought for beauty. From a modest beginning her enterprise grew into a world-wide, world-famed organization—Marinello.

Today there are more than six thousand five hundred Marinello Shops located in every state in the Union. Daily they are solving the beauty problems of women living under widely varying climatic and health conditions. Because for each individual beauty need, they can offer the individual Marinello treatment and the individual Marinello preparation that is scientifically correct, no woman is ever turned away from Marinello disappointed in her search for beauty.

#### *Your Personal Beauty Aids*

If it is not convenient for you to call in person at one of the Marinello Shops, bring your problem direct to Emily Lloyd. The Marinello preparations she prescribes will be essentially personal beauty aids for you—as suited to your individual requirements as though she had written their formulas for nobody in the world but you! Accept the gift of Emily Lloyd's scientific advice. Fill in the blank below and pay only for the Marinello preparations you need. Realize that

#### SEND NO MONEY

— Fill in This Blank Today —

Emily Lloyd, Marinello Company  
Marinello Building, Tower Court, Chicago

I have found my skin to be as checked below:

<input type="checkbox"/> Oily Skin	<input type="checkbox"/> Dry Skin
<input type="checkbox"/> Wrinkled Skin	<input type="checkbox"/> Freckled Skin
<input type="checkbox"/> Sallow Skin	<input type="checkbox"/> Flabby Skin
<input type="checkbox"/> Enlarged Pores	<input type="checkbox"/> Blackheads

In order that I may receive the scientifically right preparations to begin correcting my beauty defects and afterward know exactly which Marinello Preparations to purchase from any shop or dealer, I will pay postman \$3.00 upon receipt of same. It is understood that I will receive sufficient of the three Marinello Preparations specially suited to my needs, for a liberal 30 days' personal treatment.

Name .....

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*Expert Advice on Your Personal Beauty Problems is Free*



# OUR PORTRAIT GALLERY



Photograph by W. F. Seely

## ALICE TERRY . . .

Who makes a charming and beautiful heroine in the latest production that her directorial husband, Rex Ingram, has given the silversheet . . . namely, "Scaramouche." We cannot blame Mr. Ingram for keeping her from the other directors who seek her blonde loveliness in their casts





Photograph by Paramount

#### LEWIS STONE . . .

Who is, at present, the vogue with each and every producer. He goes from one production to another, enhancing them with his portrayals born of years of study and experience. "Scaramouche" again finds him in the costume of a bygone century





Photograph by Edwin Bower Hesser

#### THEDA BARA . . .

Who for the last year or two has permitted her husband, Charles Brabin, motion-picture director, to win all the laurels in the family. However, reports that she will shortly return to the screen are numerous and it seems likely that the early future will find her busy once more under the Kleig lights





MARIE  
PREVOST . . .

Whom Ernst Lubitsch has chosen for a prominent rôle in his production of "The Marriage Circle." And in Hollywood, as we understand it, to impress Herr Lubitsch is to become one of a Chosen Few

Photograph  
by Edward  
Thayer Monroe





Photograph by Henry Waxman

VIOLA DANA . . .

Who keeps right on making pictures and enjoying popularity tho other stars may come and other stars may go. Viola's last efforts were given to "The Social Code" and "In Search of a Thrill"





JOHNNY HARRON . . .

Who bids fair to rival the honors his brother, Bobby, first gave to the family name. The new Constance Talmadge picture "Dulcy" finds Johnny prominent in its cast





Photograph by Richie

LEATRICE JOY . . .

Who again gives her attention to the directions which come thru the master megaphone of Cecil B. de Mille as he supervises the filming of "The Ten Commandments." Leatrice is one of the most interesting personalities that the screen has discovered in some time





Photograph by Edwards & Hessler

HELENE CHADWICK . . .

Who took a name of local prominence in Chadwick, New York, and brought it to the attention of the whole country thru her work upon the screen. At present Miss Chadwick is appearing in "Law Against Law," the new Rupert Hughes production





Photograph by Edwin Bower Hesser

MAE MURRAY . . .

Who came to the screen by the well-traveled road of the Follies—and who offers productions which win instantaneous popularity thru their seasoning of paprika and jazz. Miss Murray is now preparing "Fashion Row"



# Glamour



All photographs by Riekie

Days spanning into lives bring frequent gifts of glamour. . . . But perhaps nothing in the world is more richly invested with glamour than young love. In illustration of this we offer two scenes from the forthcoming William de Mille picture, "Spring Magic." The boy and girl are Robert Agnew and Mary Astor

This marks Mary Astor's first work under her new contract with the Famous Players. The Motion Picture Magazine boasts of Mary Astor. She is one of our Fame and Fortune Contest winners





# Bill Hart Again Takes Up the Trail

By

HELEN CARLISLE

"I have known sorrow all my life," said Big Bill Hart. "It is no new experience to me. But during the last year I have suffered more than many men are called upon to suffer during a lifetime. But the people with their belief in me helped me more than they can possibly know"



"I HAVE known sorrow all my life," said Big Bill Hart. "It is no new experience to me."

We were sitting around the fireplace in the living-room of his home. Altho midsummer, a chill fog from the ocean made the brisk fire welcome. It flashed across the Indian rugs on the floor and brought out colors in the gay bead-work suspended from the mantelpiece.

Bill Hart lives in the atmosphere of the West at home, as well as on the screen.

"You have heard of actors being forced to give a performance just after receiving news that some one near to them had died. Well, that very thing happened to me several years ago. I was playing in 'The Squaw Man,' and the night the show opened in Chicago my mother lay dead in our home in Connecticut. I had to go on the stage, that night, and play my part.

"During the last year I have suffered more than many men are called upon to suffer during a lifetime. I couldn't fight back. Please don't ask me to talk about it—I can't. But thru it all I said to myself, 'I won't be bitter. No sir, I won't be bitter.' When a man loses his faith in human nature he hasn't much left to live for.

"I kept mine. People seemed to know that I was putting up a fight, for I received so many wonderful, encouraging letters—from entire strangers, too. They helped me more than they can possibly know.

"I guess I was like a hurt animal, tho. Have you ever seen an animal, mortally wounded, crawl off by itself? I was like that. I couldn't sleep at night,

and I'd get up at daybreak and walk for miles up thru the hills. I just wanted to get away where I'd not see a soul."

Bill whistled sharply. That whistle is his peculiar way of expressing himself, when deeply moved.

During the days when clouds hung darkest over Big Bill Hart, he sought and found seclusion in an Indian encampment near Hollywood. Now, one does not usually find the tepees of the Arapahos pitched within our city limits, but these Indians had been brought here to appear in a prolog at one of the local theaters.

Bill wandered up there one morning and soon established friendly relations with the chiefs. They liked this big, white stranger who spoke their language, and welcomed him into their circle.

Perhaps the one place on the continent where Bill Hart would not have been recognized was this strange encampment, a scant mile from Hollywood Boulevard, and there he went, day after day, to sit at the camp-fires of the Arapahos and talk with them about—well, whatever one would talk about, with Arapahos.

Other days found him out on his ranch in the back country. Here the pinto pony, during his master's absence from the screen, has grown fat and indifferent to the world's applause.

"I haven't told him, yet, that

Photograph by Witzel, L.A.



Bill Hart, twenty years ago, knew the glories of a first-night triumph when "Ben Hur" swept into everlasting fame. He took a dozen curtain calls for his portrayal of Messala. It is as Messala he is shown at the left





Photograph above and at right by Evans, L.A.

we're going back to work," Bill remarked whimsically. "I suppose when I do, he'll kick me thru the fence."

Anyone who thinks Bill Hart is a simple, obvious person, an open book that can be read on roller-skates in other words, had best think again.

More conflicting interviews have been written around him, perhaps, than around any other film actor.

He is presented as the lean, rangy Westerner who fills his home with Indian trophies, leaves off his "gs," and talks drawlingly of horses, cactus, Indian sign-language, dogs and all the rest of the Owen-Wister-Frederick-Remington stuff.

Again he is presented as the sophisticated man of the world, part of whose youth was spent in Paris where the lure of the theater first caught him—who knew the glories of a first-night triumph in New York twenty years ago when "Ben Hur" swept into everlasting fame one winter night, with the young William S. Hart taking a dozen curtain-calls for his portrayal

of Messala. A man whose speaking voice was trained to unusual beauty by the great stage directors of that day, who played Shakespeare for years and whose chief regret in life, one gathers, is that he never had the opportunity of playing Othello.

Since Bill Hart is both these individuals in one, the interviewers can't be blamed. He may be all to the tomahawk and bead-work on Monday, and on Tuesday go Hamletting around in a manner to make John Barrymore envious.

He is difficult to put down on paper. One cannot understand him, really. There is a disturbing complexity behind the simplicity of his manner.

He is, I believe, the loneliest man in the motion-picture world. He is also the most self-sufficient.

It is only when he speaks of his baby son that one glimpses the terrific yearning, the heart-break of the man.

But . . .

"I am used to sorrow," he says. "I'm not complaining. Life has been good to me, in many ways. People have been kind—when I think how kind, it makes me feel awed, and humble.

"When my father died, he didn't leave me much in the way of worldly goods. But he left me an honorable name. Whatever I may or may not have for my son—I want to leave him that—an honorable name."

He will not dwell for long upon his sorrows.  
(Continued on page 91)



Bill Hart is difficult to put down on paper. One cannot understand him, really. There is a disturbing complexity behind the simplicity of his manner. He is, I believe, the loneliest man in the motion-picture world. He is also the most self-sufficient. It is only when he speaks of his baby son that one glimpses the terrific yearning, the heart-break of the man

"I'll be glad to get back to work," he says. "My contract calls for nine pictures. As the first one, I'm doing the story of Wild Bill Hickok. He was one of the great gunmen of the West. Then I want to go to Alaska and film a couple of snow stories"







Photograph © by Bacon-Sarony, London

## At the Embassy Club

A camera-study of Irene Castle as she appeared in a dance, "The Spirit of Youth," at the Embassy Club, London. Miss Castle has since returned from abroad



# The Return of Blanche Sweet


By  
TED LE BERTHON

"No," she replied, and her response sounded like a single sharp drum beat: unemotional—and final.

Holding a wide-brimmed, black-straw sailor hat on her lap, she bent her head, then with an abrupt toss shook back her bobbed blonde hair and looked out quietly across the Goldwyn vista of walks and drive-ways. Her modest, boyishly tailored tweeds, colored a light blue, recalled the design of eggs dipped at Easter into pallid dyes.

She said nothing more then, and I felt somehow in the presence of one whose brain is tired. I asked her if she had been working hard on her current picture, "In the Palace of the King."

"Somewhat," came the answer, tersely yet good-humoredly. In her delft-blue eyes was a hard weariness, and something somehow suggested a little conqueror, a girl who had achieved a purpose fraught with soul-consuming drama, a victor in some personal, intimate



Life has tempered Blanche Sweet. One of the very first stars of the cinema, she has seen the rise and fall of a myriad such as herself. She has seen a myriad flare high . . . then recede into oblivion

Blanche Sweet does not take her return to the screen seriously. She has no strategical plan for storming the public heart. She said, "The public won't be stormed. If I happen to please them, I will be a success . . . for a time"

Photographs by  
Evans, L. A.

**S**UCH was the burden of Blanche Sweet's philosophy as to the future, her future.

It was towards five o'clock of a late summer afternoon, seated on a large, empty packing-case which someone had pitched flatwise onto a patch of bright, green grass near the low, dazzlingly white Goldwyn administration buildings, that we discussed her return to the screen.

And, as the minutes drifted away under that high, blue, afternoon sky, a sense of futility mingled with intense curiosity enveloped me. For Blanche Sweet seems happy, her speech at moments reveals little overtones of inner exultation . . . and yet . . .

"My plans?" she laughed rather leadenly. "I will do my best, I suppose, just as everyone else does."

"But, there will be certain pictures, big stories, a well-contrived campaign?"





*I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill, but time and chance happeneth to them all.*

—Ecclesiastes, IX-11.

struggle that had spent her final ounce of force. But what that struggle was, the writer lacked the wit or intuition to penetrate.

"Is your husband—er Mr. Neilan, directing you?"

"No, not in this story. He is going to direct me in my next picture, tho . . . 'Tess of the D'Urbervilles.' . . ."

"That will be a big story?"

"A human story."

Always a dry insouciance, always replies followed by sagging silences.

"Have you selected a list of stories for future production?"



Photograph by  
Clarence S. Bull

"It's all a Chinese puzzle" she said. "How can I possibly believe anything when I'm playing the part of a Spanish blonde in this picture . . . and I saw nary a one in my travels." And in her eyes was an expression of bewilderment. Above, Miss Sweet is seen as Dolores "In the Palace of the King." At the left she is discovered with her husband, Marshall Neilan



"No. I'm just going to take stories as they come. You never can tell which one the public is going to like. Or which one you'll do your best work in."

"Will they be heavy dramatic rôles—like Tess?"

"No, some will be in a light-comedy vein. Maybe every other one—I like to vary rôles—one of the most successful pictures I ever made was 'The Thousand Dollar Husband,' a number of years ago at Lasky's. And my last picture, 'The Meanest Man in the World'—Bert Lytell played opposite me—was a trivial, light little thing—there was a general store, and I was a country girl, and all that sort of thing."

I was baffled. I had expected her to take her return to the screen seriously, to have a well-ordered, strategical plan for storming the public heart. I dropped a hint of this to her.

"The public wont be stormed," she said, nonchalantly. "If I happen to please them, I will be a success . . . for a time. . . ."

"What made you want to return to the screen, Miss Sweet?" I put the question sharply, unequivocally, but she smiled blandly.

"Oh, for that matter, why does one work at anything?" she parried. "I have been an actress all my life. I played my first rôle at the age of seven months. Doesn't it seem natural that in returning to the world of activity I should do the only sort of work I know anything of?"

(Continued on page 90)





Photograph by Russell Ball

### Mary—and Mary's Mother

An interesting camera-study of Mary Armes and her famous mother . . . known as Mrs. Louis Armes in the Long Island suburb where they live; but as Mae Marsh when she is shadowed upon the screen



# This Is About Mrs. Joseph Schenck

The Most Famous Woman in Hollywood  
is Norma Talmadge

The Least Known Woman in Hollywood  
is Mrs. Joseph Schenck

By  
HARRY CARR

**T**HE most famous woman in Hollywood is Norma Talmadge.

The least known woman in Hollywood is Mrs. Joseph Schenck.

And Norma Talmadge is Mrs. Joseph Schenck.

And this is about Mrs. Joseph Schenck.

And on the whole, I think she is the happiest married lady in the whole motion-picture colony.

Her husband is a good deal older than Norma. He is one of the gentlest and sweetest characters I have ever known.

When a small child, Mr. Schenck came to this country from one of the provinces of Russia.

He has told me how he went thru the College of Pharmacy of the University of the City of New York on five dollars a week. He had a room that he rented for a dollar and a quarter a week down a side street in the thirties. He got nearly all his meals at a free-lunch counter in the Bowery.

Circumstances gave him a chance to secure the lease of an old amusement park at Fort George in New York.

One day a man came to see him with a proposition to put a penny arcade in his amusement park. The upshot of the bargaining was that Joe Schenck became half partner in the penny arcade and the other man became a half owner of the amusement park. The other man



All photographs  
by Melbourne  
Spurr, L.A.

Joseph Schenck's favorite topic is Norma. He doesn't think much of her except that she is the wittiest, the most beautiful, the most talented and the noblest character that ever adorned the earth. Except for that, he can't see that she amounts to much.

was Marcus Loew. The bargain was the foundation of two large fortunes.

Norma's husband is a very rich man. He has an amusement park in New Jersey that makes a fortune every summer. He is one of the owners of the Music Box Revue in New York, one of the owners of the

great Loew Circuit; one of the owners of Metro; a big owner of the West Coast Theater Company which controls a couple of hundred movie theaters on the Coast. Also he is a big gun in oil and real-estate operations in California.

And he says it means nothing.

"I can only wear one suit of clothes at a time and the one I have doesn't mean a bit more to me than the 'store clothes' I wore when I was going to college on five a week in New York. I have a few automobiles and chauffeurs to drive them; but I enjoyed walking down Fifth Avenue better.

"Norma and I have an expensive roof over our heads, but a cheaper one would do just as well.







Photograph © by Spurr

"Mrs. Schenck and I have the simplest tastes in the world and money means very little to either of us."

And I think this is true. Sister Constance has always been a jazz hound. She has been so up to date that the calendar has had to pant along behind with its tongue out trying to keep up.

But Norma has always been a quiet girl. She is said to be the best-dressed woman in the world and this is probably true. But I don't know why. She is very rarely seen "out among them."

Norma lives in a big house on the edge of Hollywood. Its chief attraction is a large swimming-pool where their friends come in droves in summer. Once in a while they give very large and lavish dinner parties.

But their real interest and their real lives center around the studio.

In spite of her wealth, Norma is essentially a working girl.

Mr. Schenck owns a very large studio in Hollywood in which space is rented to other producing companies, and in which both Norma and Constance produce all their pictures.

In the center of the studio is a bungalow where the family and sometimes many of the actors in Norma's pictures meet for luncheon.

Luncheon at Norma's bungalow is a hilarious affair. Everybody talks at once and nobody ever pays the slightest attention to anyone else.

One day, I remember that Conway Tearle and I were both guests at luncheon and we got into a most

animated discussion that scintillated with such vehemence that finally Norma broke in with, "Well for heaven's sake, what are you two talking about?"

"We are talking about 'Ben Hur.'" I said.

Conway Tearle looked up in dismay, "'Ben Hur!'" he gasped. "Why, I was talking about 'Black Oxen.'"

That's what the debates at Norma's are like.

The only one who preserves his equipoise is Mr. Schenck. He beams benevolently upon the proceedings and says very little. Probably he has learned from experience that it is no use.

When he has a chance however, he is one of the most interesting men I ever talked to.

His favorite topic is Norma. He doesn't think much

Photograph by Shirley Vance Martin



When they are together, Schenck always calls Norma "child" and acts as tho she were four years old. And Norma is devoted to him. She calls him "Daddy." She is probably the happiest married lady in the motion-picture colony. To the right is Norma as Yoeland in "Ashes of Vengeance"



of Norma except that she is the wittiest, the most beautiful, the most talented and the noblest character that ever adorned the earth. Except for that, he can't see that she amounts to much.

It always amuses me when he assures me that he thinks of her in an absolutely impersonal way when he manages her career as an actress.

"I couldn't afford to let my personal feeling enter into the matter."

In this absolutely cold and impersonal manner, Mr. Schenck has decided that Norma's genius for acting arises primarily from her sweet, unselfish character. He says he has never known one really selfish actress to make good in a big way.

And he is right; Norma is an unselfish girl.

The stage-hands, who are usually the sufferers from the temperament of stars, adore the ground she walks on. There came near being a big fight while they were taking "Ashes of Vengeance" because both the property-man and the costumer claimed the right to fix up a tent for Norma while she was on location. Every time she has a birthday, they give her a party on the set with all the stage-hands celebrating.

Mr. Schenck says the first time he ever saw Norma was in a picture called "The Battle Cry of Peace." It was one of those dreary propaganda things intended to terrify Pacifists or something. Norma was the heroine. Schenck straightway hunted her up and signed a contract with her—a contract that led to their marriage.

When they are together, Schenck always calls Norma "child" and acts as tho she were about four years old.

(Continued on page 85)



Photograph © by Spurr, L.A.

Joseph Schenck came to this country from the provinces of Russia when a small child. Today he possesses a huge fortune. He is a good deal older than Norma and is one of the gentlest and sweetest characters I have ever known



The Schencks live in a big house on the edge of Hollywood. Its chief attraction is a large swimming-pool where their friends come in droves in summer. Once in a while they give large and lavish dinner-parties. But their real interest and their real lives center around the studio



# Susie Takes A Chance

Concluding the Six-Part Serial

By LUCIAN CARY

Illustrated by Douglas Ryan

Synopsis of Preceding Chapters  
on Page 102



When Susie would look up half-shyly, half-provocatively, it was not the gesture of Magda Basarov. It was the gesture of Susie Treadwell

SUSIE, studying Clay Newton, realized that something had happened to him. He had changed. Or else the real Clay was now for the first time revealed to her.

"You see," he explained to Susie, "your disappearance put me where I am. It made my collection of photographs of you worth real money. And at the same time it was the best possible sort of advertising. I had five offers in one week. I went with Ted Robinson because he does pretty much my kind of photography and because he isn't so good as I am. Which means that in a few months people will know it. Then I can start out for myself. So you can go on being Magda Basarov as long as you like."

Susie was a little hurt and a good deal alienated by Clay's attitude. He was no longer a struggling artist who made her want to do something for him. He was a young man very much on the make who made her want to do something to him that would puncture his complacency. Hadn't he ever thought about her at all? Hadn't he ever worried about her? Hadn't he cared what happened to her so long as it made his photographs salable?

"I'm getting awfully tired of being Magda Basarov," she said. "I'm thinking of throwing it up."

Clay jumped up.

"For heaven's sake, Susie," he cried, "be reasonable. I've got three or four big lay-outs coming along in the Sunday magazine sections. If you turn up before they're printed, they'll be spoiled. The papers won't print them and I'll lose the money."

Susie smiled sadly.

"Of course," she said, "that's the prime consideration—that you shouldn't lose any money."

But she saw that Clay wasn't even listening to her irony.

"Besides," he said, "if you appear too soon, they'll think the whole thing was a frame-up—a publicity stunt that I put over—and they'll be off my stuff."

"You needn't worry," Susie assured him. "I've no chance of getting out of it in less than seven or eight weeks."

Clay sat down again.

"Seven or eight weeks will be quite all right," he said.

Susie continued to study him. He was unbearably smug, self-satisfied, and self-centered. He cared for nothing in the world except making money. How had she ever imagined to believe that she was in love with him? The shy gesture was gone. Now he was arrogant. Susie realized he had been arrogant always. He had been shy outwardly just because he was so arrogant within, so unregarding of anybody in the world except Clay Newton.

"Clay," she asked, "didn't you ever worry about me?"

Clay shook his head.

"No," he said. "Why should I?"

"But I might have been killed or kidnapped or—worse."

"I figured if you'd been killed you'd have been found quickly enough. The police may not find many murderers but they usually find the body. They didn't find your body. Ergo, you were still alive."

"But I might have been kidnapped."

"Old stuff," said Clay sagely.

"Dont you believe girls ever are kidnapped, Clay?"

"No."

"But I've often read about it in the papers."

Clay grinned sardonically.

"Yes—so the girl says."

Susie was silent. It was hard to get used to the idea that Clay hadn't cared a rap what had happened to her, except to exploit the episode for his own benefit.

"But what did you think?" she persisted.

Clay grinned.

"To tell the truth, Susie," he answered. "I thought you had run off with some man and didn't want Belleville to know about it."

"And you set the police and the newspapers and the whole town on my trail," Susie cried.

"Well," Clay protested, "I didn't know——"



"What if I had eloped," Susie cried. "What if I had been trying to hide? And what if you had run me down? Is that your idea of friendship?"

"Well," Clay said, "I figured if you were caught I'd only be hastening the process a little. It was bound to come out sometime. Of course at first I thought you had gone to England with Philip Garner."

"How did you find out I hadn't?"

"The janitor in Fiftieth Street told me how you'd been trying to find him after he sailed."

"Then when you tipped the police off and had him arrested and questioned and virtually accused of running off with me you knew he was innocent."

"Sure," Clay said.

Susie jumped up, her anger rapidly overcoming her surprise at Clay's cold-blooded attitude.

"Dont you hate yourself for taking such mean advantages?" she cried.

Clay shrugged his shoulders.

"It's all in the game, Susie."

Susie sank back in her chair with a weary gesture. Wasn't there any way of getting under his skin?

"What game?" she asked.

"The New York game."

"Clay," Susie said, "dont you know that New York is the friendliest city in the world?"

Clay rose to go.

"New York smiles on those who smile on themselves, Susie," he said sententiously.

Susie watched him, feeling too deeply alienated to say

good-bye, not caring whether she ever saw him again or not. And now he turned for a last word.

"By the way," he said, "there's just one thing I wish you'd do for me—when you do decide to reappear you'll tip me off in advance, wont you? I could make quite a good thing of it."

Susie hesitated. She had no impulse to grant Clay Newton the smallest favor. The man seemed incredibly callous to ask a favor of her in the circumstance.

Clay looked at her a little anxiously, as if he feared she would refuse.

"Just for old time's sake, Susie," he said.

"Very well, Clay," Susie said. "For old time's sake—I will."

When he had gone she laughed at the absurdity of it. But it was not a happy laugh. She fell to wondering if it were possible that Phil Garner had the smallest resemblance to Clay. But it didn't seem to her possible. It seemed to Susie that Phil might think she was like Clay—on the make—out for everything she could get. Perhaps that was why he was alienated. She was musing about Phil when Armistead found her.

Susie realized vaguely that he was carrying a sheet of paper in one hand, and that he was very much agitated.

"What's the matter?" he asked sharply.

Susie looked up at him.

"Nothing," she said.

"But you're crying."

Susie found her handkerchief. It was only then that she knew her eyes were filled with tears.

Susie jumped up, her anger rapidly overcoming her surprise at Clay's cold-blooded attitude.

"Dont you hate yourself for taking such mean advantages?" she cried





"I'd like to help," Armistead began gently.

Susie shook her head. How could she tell him that she was crying because she couldn't tell Phil Garner in so many words that she wasn't married to Val Collins, that she wasn't responsible for Mrs. Beck's jealousy of her husband, that she wasn't Magda Basarov but Susie Treadwell, with whom he had fallen in love—at least a little in love?

Armistead waved the paper. And now Susie saw that he was pale and upset.

"Magda isn't coming back," he said. "She's never coming back."

"What?" Susie cried.

"I've just had this cable—she says: Shall not return to America. This is final. Letter follows."

Susie burst into tears. Susie sobbed as if her heart were broken.

"Look here," Armistead was saying, "there's no reason why you should cry. What on earth's the matter with you, anyway?"

Susie shook her head, her face buried in her handkerchief.

"Come," Armistead said, "snap out of it. My heart's busted but yours isn't. You're all right. You can keep on being Magda till the two months are up, just the same."

"I don't want to be Magda," Susie cried. "I hate being Magda."

"You hate being Magda?"

"Yes," Susie said. "I can't bear it. I can't stand it another week. I want to be S-s-susie T-treadwell again."

"But you're getting paid a hundred a week," Armistead protested, "and—"

"I wouldn't do it again for a thousand a week," Susie retorted. "Not for two thousand. Not for any amount."

"Good Lord," said Armistead, "it isn't as bad as all that."

"It is," Susie said. "It's horrible. It's killing me."

Armistead walked back and forth across the room in the way he had when he was thinking.

"You've had a bad twenty-four hours. You're tired. It's been a strain. But you'll feel differently tomorrow. You're upset now."

Susie said nothing. She wouldn't explain.

"Look here," he continued. "I've got to run into town as fast as I can and tell Riegelman the whole story."

"Who's Riegelman?" Susie asked.

"He's the president of Quadrangle Film. He's got to know all about it right away. After all—he's got a big investment in Magda Basarov. And it looks to me as if he stands to lose every nickel of it."

"But why," Susie cried. "Why does she act this way? What does it mean?"

Armistead walked back and forth, his mouth set in a grim line.

"It means," he said finally, "that she's in love with Val Collins—she's thrown everything overboard—her career as an actress, her income, her reputation—everything she has—for that damned burglar."

Susie looked at Armistead. He seemed cut to the heart. But why? After all there was something handsome in such a gesture as Magda Basarov's, something generous and human. You might question her wisdom. But you could hardly question the warmth of her heart. Whatever the consequences to herself, Susie admired Magda Basarov. Was Armistead so lost to humanity that he could see only the money loss? Was Armistead sold to success at all costs?

"I rather envy her the courage," Susie said.

"But think of the life he'll lead her!" Armistead cried.

"She won't mind so much—if she loves him," Susie said. "After all money isn't everything."

"It is when you haven't got it," said Armistead bitterly. "Just remember how you felt that evening I found you in Bryant Park"

"I know," Susie admitted.

"It was sort of awful. But I don't know any reason why Magda should ever be as broke as that. And besides, she has the man she loves."

"Yes," Armistead said, and for the first time Susie saw the pain in his face.

"So—that's it. You're in love with her yourself."

Armistead shot a glance at her.

"Yes," he said.

Susie jumped up, laid her hand on his arm.

"I'm sorry," she said softly. "Awfully, awfully sorry."

Armistead smiled, a slow, half-bitter, half-comic smile. Then he shook his shoulders, as if to shake off the memory of Magda Basarov.

"It's time I forgot her. There never was any chance—really. Now I know there isn't."

He paused, frowning.

Armistead waved the paper. And now Susie saw he was pale and upset. "Magda isn't coming back," he said. "She's never coming back"





"Then we must ask your pardon for troubling you, Miss Treadwell," he said. "But if there is the faintest possibility of your changing your mind, may I see you again?" Susie looked at him gravely. "Yes," she said

"I've got to go in and see Riegelman. I've got to go now."

He paused in the doorway.

"Good-bye, Susie," he said.

Susie waved her hand. She had never liked Armistead so much. She couldn't confide in him. But it was something to know that if she could, if she did, he would understand. Their circumstance was utterly different. But they both knew what it was to be hopelessly in love.

When he was gone Susie began to wonder just how hopeless it was—for her. Why didn't she call up Phil Garner and ask him out and quite simply tell him the truth about herself? She would be breaking her contract and her promise but—after all: what was a contract and a promise? The only trouble was it would be almost like proposing to him to tell him that she was Susie Treadwell. She could not do that. And when it came to the point she had some quaint sense of obligation, an unwillingness to violate her promise no matter what the cost to herself.

But there really wasn't any reason why she couldn't call him up and ask him to tea. He was quite completely alienated from her. But he hadn't said so. She knew it but she might be supposed not to know it. And if he came to tea perhaps she could soften his opinion of her a little—somehow.

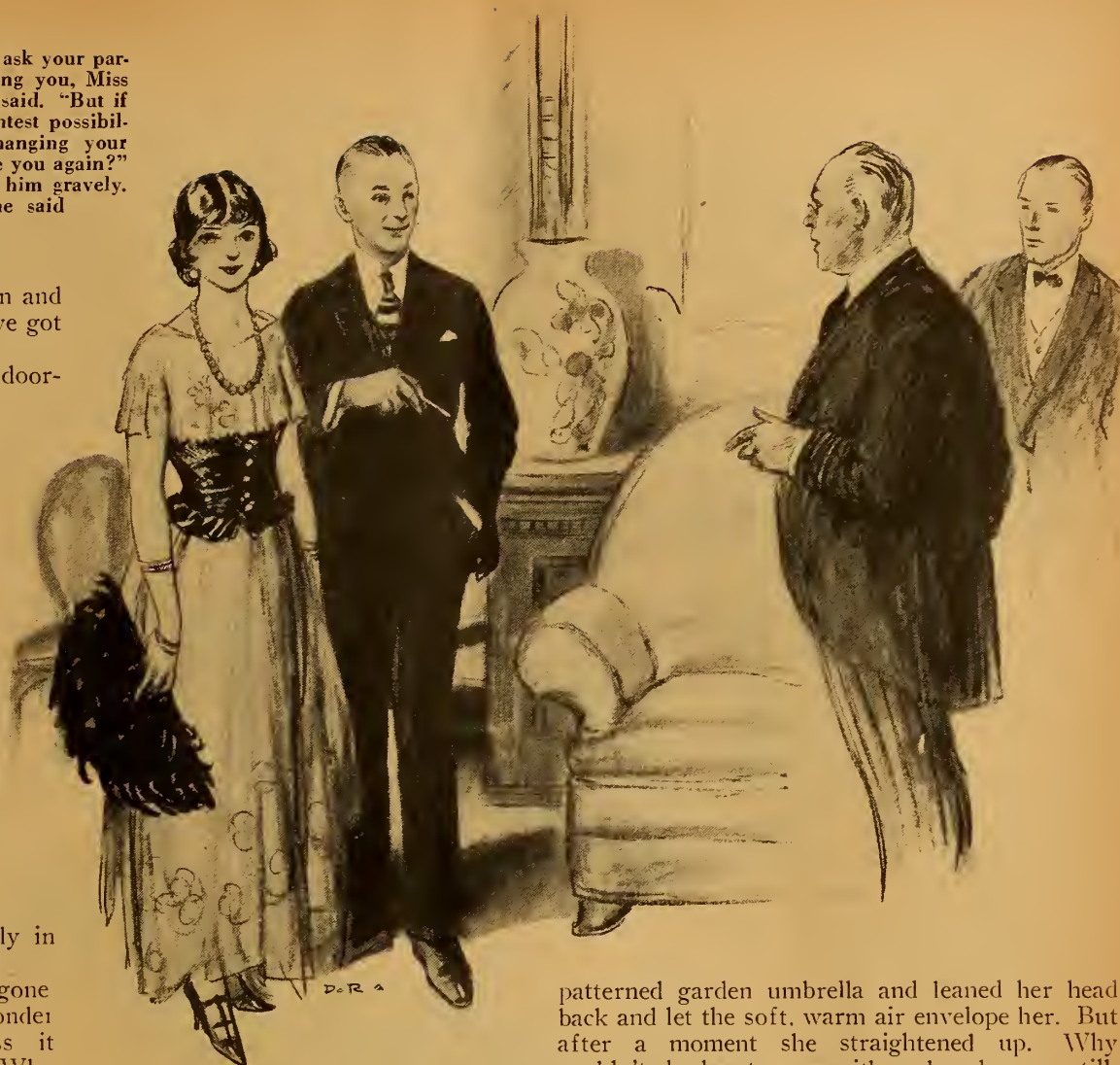
Susie picked up the telephone and called the number. A feminine voice answered. "His new secretary," Susie reflected, with a pang of envy.

"No," the voice said, "Mr. Garner isn't in. Is there any message?"

"Will you ask him—ask him to call up Mr. Armistead," Susie said, and dropped the receiver on the hook. Somehow, when the moment came, she hadn't the nerve to ask him to call her up.

Susie wandered thru the house and out on the terrace. It was a perfect summer's day. It was the first week in July but it was just such a day as that day in May—so few weeks back in actual time, so many years, ages even, in her experience—when she had decided to leave Belleville.

She sat down in a long Chinese chair under a gayly



patterned garden umbrella and leaned her head back and let the soft, warm air envelope her. But after a moment she straightened up. Why couldn't she be at peace with such a day—so still, so soft, so sunny? Why couldn't she lie in the long chair and doze and let the sweetness steal over her, quiet her, soothe her? She could not. She realized it was because she wanted to be where she could hear the telephone. She wanted to answer the telephone herself, as soon as it rang.

She found a magazine and sat down in the drawing-room, near the door, and waited. It did not occur to her that it might be hours, or even a day, before Philip Garner received her message. It did not occur to her that he might not answer it. Susie sat and read and gave up reading and closed her eyes and opened them and half-dozed. . . .

She awoke with a start. She must have been asleep. She had been dreaming. But the telephone was ringing. Susie ran, breathless, eager, anxious.

It was Armistead.

"Yes," she said, controlling her disappointment with an effort.

"Riegelman and Catherwood and I are coming out as fast as we can," he was saying. "They want to see you."

Catherwood was Quadrangle's director—the man who had usually directed Magda Basarov.

"Very well," Susie said.

"They know everything, of course," Armistead added.

Susie went back to her chair and her magazine. But this time she did not even try to read. Why did Riegelman and Catherwood want to see her? Curiosity, doubtless. They would come and exclaim over how much like Magda she was—or wasn't. It was of the smallest consequence to Susie whether they thought she was a good



double or a poor one. Nothing mattered—except that call from Phil Garner.

XV

Mr. Riegelman was a well-fed man of fifty of the sort who is used to having his orders obeyed and who consequently puts on no side. He smiled at Susie ingratiatingly and shook hands with her in friendly fashion. Mr. Catherwood was of a different sort. He had, Susie reflected, modeled himself on Richard Harding Davis's usual hero, with a touch of melancholy added. He did not smile. And while they talked in Magda's drawing-room, he surveyed Susie with a mournful and disillusioned eye.

"Mr. Armistead has been telling us how he got you to double for Magda Basarov," Mr. Riegelman said.

Susie smiled.

"I hope you aren't offended," Susie said.

Mr. Riegelman smiled disarmingly.

"I'm astonished," he said, "at your success. I must say if I didn't know I should never suspect that you aren't Magda Basarov." He glanced quizzically at Armistead. "And even now I'm not perfectly sure that Armistead isn't putting one over on us."

Armistead shook his head.

"The point is," Mr. Riegelman continued, "that our company has a good deal of money invested in Magda Basarov. We've spent a good many thousands of dollars in advertising her. It's hard to figure these things but at a guess I'd say we'd be justified in figuring that we've spent a hundred thousand. That's the amount of the insurance policies on her life that we've been carrying. Unfortunately we are protected against her death but not against her leaving us in the lurch."

Mr. Riegelman paused. Susie wondered what was coming. After all, it wasn't her money.

"Nobody enjoys dropping a cold hundred thousand," Mr. Riegelman continued. "And so Mr. Armistead and Mr. Catherwood and I have been wondering if there isn't some way of avoiding the loss. We evolved a scheme which—if possible—we'd like to put thru."

Mr. Riegelman paused.

"Yes," said Susie, raising one eyebrow in quite the Magda Basarov manner, the manner that had cost her so much effort to achieve and that now came so easily that she did it without thinking.

Mr. Catherwood's glum face broke into a smile.

"There," he said, "that's it!"

"That's what?" Susie asked stupidly.

The three men smiled knowingly at each other.

"Would you mind registering the way Magda lights a cigaret, Miss Treadwell?" Catherwood asked, and extended his case.

Susie took the cigaret and lighted it with that slow gesture of Magda's. Then she leaned back in her chair and expelled the smoke of her inhalation.

"Capital," said Catherwood. And for the first time he looked as if he might on occasion be pleased with the world.

"Can't you guess what we want, Miss Treadwell?" Mr. Riegelman asked.

Susie shook her head slowly in denial.

"I must be awfully stupid," she said, "but I've been sitting here wondering what was coming. I'm awfully sorry that you have lost so much money. But I don't quite see what I have to do with it."

Mr. Riegelman smiled as if he were well-pleased with Susie.

"It is easy to see that you haven't the usual vanity, Miss Treadwell, or you would long since have guessed that we are hoping that you will consent to continue to impersonate Magda Basarov."

"But I couldn't possibly," Susie cried. "I couldn't consider it."

"I'm sorry you feel that way about it," Mr. Riegelman said. "I'm sure you can do it." He turned to Catherwood. "Don't you believe she can do it?" he asked.

"Yes," Catherwood admitted, "I am sure. I thought you and Armistead were crazy when you proposed it but now that I've seen Miss Treadwell I feel

certain she could impersonate Magda on the screen in three months—perhaps less."

"You see, Miss Treadwell," Riegelman explained, "it isn't as if you would be required to learn all the arts of an actress in the speaking theater—the tricks of the voice don't matter. It's merely a matter of the way you photograph, the way you move, and the way you express emotions with your mouth and eyes and eyebrows."

Susie shook her head.

"I couldn't do it," she said.

Armistead spoke up.

(Continued on page 102)



"I fell in love with you," he said, "in those few days you worked for me. I've been looking for you ever since"





Mirth and tragedy walk hand-in-hand on the sun-dappled sidewalks of Vine Street. The shuffling footsteps of the weary, discouraged, old character man die away before the eager, staccato tread of the little blonde extra girl who has been promised work for a whole week. On the Lasky lot!

## Vignettes of the Studios

*THE EDITOR'S NOTE.—The following is the first of a series of articles which will portray the various California studios . . . the studios as they appear to the observant spectator, differing as radically in appearance as they differ in atmosphere and in the films which are photographed behind their "No Admittance" signs.*

### I. The Lasky Studio

By

SALLY STEELE

**T**HE Studio of the Misleading Exterior. Lasky's, on Vine Street, Hollywood.

It looks so informal, unpretentious. The grey and white frame structures that wall off the Lasky lot seem to drowse lazily in the shade. Mocking-birds chatter incessantly in the twisted pepper-trees.

It is only when you observe that these modest buildings line the sidewalk sharply, every inch of space utilized for studio purposes, doors along the pleasant street closed and bolted with "No Admittance" signs nailed upon them, that you sense the cold, driving efficiency of the Lasky organization.

No gardeners spend their time nursing lawns and flower gardens here.

One block from the Boulevard, in the center of town, it is nevertheless the most impregnable of film strongholds. Also, the one most determinedly besieged by the eager film aspirants.

For there's a saying in Hollywood: "If you can hold down a job at Lasky's, you can get work anywhere."

You've got to be good, to get in there and *stay* in. They know that, on the Boulevard.

Observe the small, shedlike building on the near corner. It was a carriage house belonging to a country estate when Cecil de Mille came out here ten years ago. He

made of it the original Lasky studio, and here planned the filming of the first Lasky picture, "The Squaw Man," with Dustin Farnum as star.

In the adjoining barnyard a stage was erected. Orange groves covered the surrounding territory for two square city blocks where now great lights pour down on lavish sets, and cameras grind out their millions of feet of film.

Oh, hearts are broken and names are made, on Vine Street, let Tin Pan Alley artists sing of Broadway tho they may.

Here the child Lila Lee faced discouragement, disillusion, after a brief, forced stardom.

Here Pola Negri met America, and here at times her temperament flares out until it sings the pepper-trees, they say.

Here, one day, the loved Wallie Reid turned his roadster from the curb and drove away—to return to Vine Street no more.

Mirth and tragedy walk hand-in-hand on the sun-dappled sidewalks. The shuffling footsteps of the weary, discouraged old character man die away before the eager, staccato tread of the little blonde extra girl who has been promised work for a whole week. On the Lasky lot!

And the limousines of the stars roll smoothly up and down. . . .



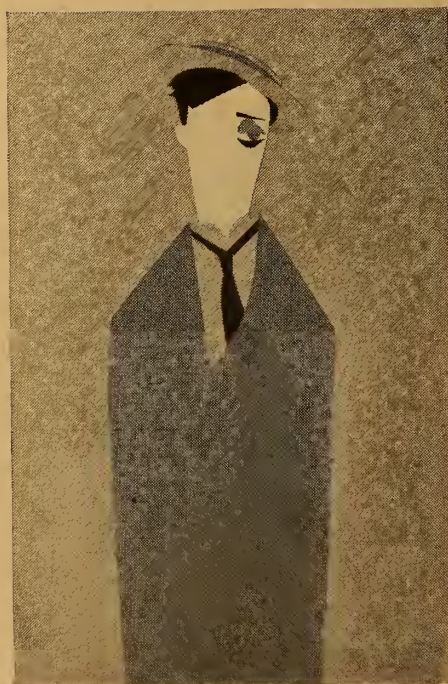


Not with pen and ink—or with paint and brush—but with scissors and paper, Kliz caricatures the stars of the screen. For when he pastes his different shapes of several colored papers against the backgrounds the characterization is perfect



Richard Barthelmess... as he will soon appear in a new photoplay of other days. Dick, as his friends and audiences have come to know him... possessing a poetry seldom compatible with a face in which there is also great strength of character

Nita Naldi above—the voluptuous Nita who is today the foremost siren of the cinema. And, at the right, Buster Keaton—who could mistake him?



Then we have Norma Talmadge as the haughty and proud Yoeland in "Ashes of Vengeance"





# Cut-Out Caricatures

By

KLIZ



Above, Mister Bull Montana of the  
cauliflower ears and broad shoulders.  
... And, at the right, Douglas Fair-  
banks ready for a tennis match



Who indeed but Mary Pickford . . .







Photograph by Clarence S. Bull

## One of the Screen's Finest

Presenting Ernest Torrence, whose art is not going unappreciated, for there are, at present, several productions which have been postponed so that he may be prominent in their casts. In the meantime, we remember him with pleasure in "The Covered Wagon." And we await his appearance in "Ruggles of Red Gap" with anticipation



# Is the Life of a Star Only Three Years?

*John Robertson, the noted director of motion pictures, limits the average stellar existence to this short period and backs his statement with logical reasons*

By B. F. WILSON

"WHY?"

"Because they haven't had a sufficient amount of training, they haven't served, or even begun to serve in that time—the necessary apprenticeship which will make them real actors or actresses."

He thumped an orange-colored cushion. There was exasperation in that thump. We were sitting on the porch of his attractive home at Great Neck, Long Island. Being one of the very busiest of directors and in the throes of cutting and titling Richard Barthelmess' latest picture, the day of the interview was Sunday morning. Dorothy Gish and her husband, James Rennie, were coming in from town to lunch and spend the afternoon—so we had to work fast.

"You know," he continued, "it makes me furious to see the mushroom growth of the average motion-picture star. They've got no right to jump into stardom the way some of them do; they don't earn a tithe of the enormous salaries they get—and they ride on the crest of a wave of popularity—bolstered up to a great degree by exploitation, when as a matter of fact, they should be still doing extra work or bits in the studio."

"I'm all for new faces on the screen," he added. "Don't think that I want to cut out newcomers. I think that the greatest need in pictures today lies in the acting ability. When you come right down to it—there are only a handful of real so-called stars—I hate the word. Get any motion-picture magazine. Look at the

names in the articles—look at the pictures. They're nearly always the same. That's evidence enough to show who the favorite players are. And that also shows that these same players have been the favorites for a long time.

"But just the same there are a lot of young men and women who either because they have won a beauty contest somewhere out in Kankakee, Mo., or because they possess an unusually screenable face, are thrust forward as newly discovered and wonderfully talented features. The beauty-contest winner, very often, turns out to be a millstone about some producer's neck. She has won the contest—she is given a three years' contract—and the

producer goes on paying her the large salary he has promised, without making a nickel. She may not have found the right part—that is seldom the case—but before long she usually proves that outside of her pretty face—there is absolutely nothing. No talent; some of them stop working the moment the contract is signed; they leave the rest to the director, no ambition, no desire to learn—and above all, no intelligence."

He grinned.

"I know quite a number of far-sighted producers who have grabbed up what they thought were real 'finds' and have made them stars overnight. I know that these finds have cost them a pretty penny because there was nothing back of the pretty face. I also know some who are working like slaves trying to recuperate losses by putting these stars in bad stories—and ex-



Photograph by Bangs, N. Y.

"You know," said John Robertson with conviction, "they can't last as stars because they haven't had a sufficient amount of training. They haven't even begun to serve the apprenticeship which makes real actors and actresses . . . most of them." Above, Mr. Robertson is seen with his wife who has become indispensable to him in working out his pictures





Photograph by Bangs, N. Y.

pecting them to carry the entire picture because of their popularity."

He got up from his chair and paced across the porch.

"There isn't an actor or actress in existence who can carry a picture alone. I don't care how great they are. And it stands to reason that a comparatively inexperienced one would flop. Very few stars who are made overnight—really carry out their expectations. Sometimes you hear of a girl or a boy 'running away with a show or a picture.'

But when you think of the thousands of players on the stage and the same number working for the screen, and remember how isolated these cases are, you see what a rare thing it is. In comparison with the numbers who work year after year to perfect themselves, and climb very slowly towards their goal, you begin to understand why it is necessary for them to do so. They have got to have thoro training. They must know their work inside out and upside down, if necessary. Tech-

nique has to be learned. They must be able to put over an emotion with exactly the proper shading, they have to be capable of arousing a sympathetic and corresponding feeling in their audience by a perfect knowledge of all the various means of doing so. In other words, they have to know their trade, just as an experienced mechanic has to know and does know every detail of his machine—so that no matter what unexpected trick it may develop, he can master it.

"It is only logical, therefore, that a girl who has happened to put it over in one part—or has by some chance, caught the director's eye and is given a particularly suitable rôle to play, will not necessarily continue making good in everything else from then on. That is why I object to these fly-by-night 'stars.' It may be years before she has another part suitable to her peculiar ability. When she is launched as an overnight discovery, she will in all probability, either fall down on her next picture—or wait for some writer to create a similar part for her.

(Continued on page 92)



"You cannot produce Mary Pickfords or Charlie Chaplins or Dick Barthelmesses in a short time," John Robertson insisted. "Every great actor or actress has worked for his or her success. May McAvoy is an example of real talent injured by the hot-house forcing of starrng." At the top of the page is a new portrait of Mr. Robertson, and above and at the left he is seen, snapped in action, while directing the last Barthelmess production



# The Editor Gossips

THE late summer always brings invitations to all manner of premières. Releasing companies hold over their big productions thru the warm months and give them autumn releases.

"Little Old New York," Marion Davies' new picture, opened the renovated Park Theater on Columbus Circle which is now known as the Cosmopolitan Theater. Joseph Urban, designer of the Metropolitan Opera House settings and of the settings in the Marion Davies productions, was responsible for the new decorations which are, without a doubt, beautiful. The enormous crystal chandelier hanging high above the balcony is quite the most awe-inspiring thing we have seen in ages.

Victor Herbert conducted the orchestra of skumpty-empty pieces in a flourishing manner, winning enthusiastic applause from many celebrated hands whose owners hadn't fled Gotham and its sultry night.

Anita Stewart was there in a gown of some pastel shade—lavender or pink, we couldn't tell which at a distance. Irene Castle, back from Europe and the Parisian divorce courts, was dashing in an ivory-satin gown. Mabel and Hugo Ballin were together, as is their custom. Mabel wearing her hair in a most becoming way, brushed it loosely back and holding it with a large Spanish comb. And she seemed more diminutive than ever in a liantly embroidered mantilla. Alma Rubens was with mother and sister and Daniel Carson Goodman. She minded us of an early Italian princess in her clinging black satin and old lace.

There were all manner of magazine and newspaper writers present, too. Harriette Underhill of the *New York Tribune* turned from her seat in front of us with sincere praise for Miss Davies. And we saw Louella Parsons who does the widely read columns, "In and Out of Focus," for the *Morning Telegraph*.

In a box, adjoining that of the Honorable John F. Hylan, Mayor of Our City, was Marion Davies. Her sleek gold hair shone above the pale pink of her frock and wrap. And she carried a bouquet of old-fashioned flowers, primly edged with a paper frill, after the vogue of thies of long ago.

"We couldn't help wondering just what her reaction was to the praise and applause which fell upon her ears at her picture's conclusion. For many years she has continued along her professional path, often receiving unkind notices and adverse criticism for effort after effort. But she etic on trying. Her directors will tell you that she couked hard and long, never sparing herself altho she theht have done so. She made up her mind that she thould one day win praiseworthy notices from those pens which disclaimed her. And all these things she has accomothed. She has come thru to a place where the most intoting critics have offered praise in her name. She that well feel a pride in the things she has done. Her Dolts have not been spent in vain. And, best of all, she th, not sacrificed her friendly charm, by the way.

On the sidewalk later, we glimpsed Dagmar Godowsky waiting for her car. Her black hair was sleekly brushed back from her forehead to a coil, low in her neck. . . . her coal-black eyes glowed in the excitement of the crowd. . . . and her svelte form was wrapped sinuously in another gorgeously brilliant mantilla. Frank Mayo was not at her side and reports have it that there is a rift in that marital lute.

One day last month we had luncheon with Mabel Ballin. It was the first time we had seen her, except in the distance at some First Night at one of the theaters or in a hotel dining-room, since she and Hugo returned



Marion Davies made up her mind she would one day win praiseworthy notices from those pens which disclaimed her. She has done this. And, best of all, she has not sacrificed her friendly charm by the way

from California. And we are pleased to note that once again Hollywood has failed to disturb her serenity. She is possessed of one of the most perfectly balanced perspectives we have ever known. Movie magnates may do radical things. Professional conditions may turn topsyturvy and threaten the finances of everyone in their circle. Mabel Ballin maintains her serenity.

We checked her talk of diets (why she talks of reducing, incidentally, is one of the mysteries of our days) that we might talk of her serenity. She denied it. We insisted other people marveled over it too and she was surprised.

"Maybe," she said quietly, "it is born of my conviction that there is no rhyme or reason to anything that is done or anything that happens, particularly in the profession of which Hugo and I are pleased to call ourselves a part. I used to fuss. I used to try and delve deeply into the why and wherefore of it all but it must be that I've given up. Both Hugo and I have decided to do the best we can and let it go at that. Nothing profound about that decision. Nothing startling about it, it's something you recited when you were in the primary grades. But it has taken me the intervening years to get back to it."

And so the Ballins continue to be normal, pleasant people. Their apartment in the sixties is attractive and comfortable but a far hail from the lavish elegance which is usually attributed to the homes of the cinemese. There's another house which we judge from the photographs Mabel and Hugo proudly display, to be even more charming than the Gotham dwelling. This abode is in the sylvan quietude of the Connecticut mountains and it is here the family repairs when the city bears in upon them and they need rest.

All of which goes a long way to prove that is quite possible to be individual, colorful and interesting without being exotic and bizarre.

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# In Comparison



Out of "Don Caesar de Bazan" two motion pictures have come. Pola Negri's new picture "The Spanish Dancer" is the most faithful adaptation of this work. But Mary Pickford's "Rosita" is said also to seek its substance from Don Caesar, even if not so obviously as does "The Spanish Dancer"

Mary and Pola . . . street-singers, both of them. It will be interesting to compare their portrayals. We predict a far hail between them





# Across the Silversheet

## A Trio of Costume Plays in Review

By  
ADELE WHITELY FLETCHER

**A**LL things, including motion pictures, move in cycles. Of this we are quite convinced. A year ago the very thought of a costume picture was anathema to any producer. All manner of fine stories were rejected as screen material because their stage and age necessitated costumes. It was vehemently declared that the exhibitors would not book costume pictures and that this definitely meant that the public did not wish them. A final argument, leaving nothing further to be said. But, if we may judge from recent releases, the Producing Powers have evidently divined in some mysterious way that the Public has changed its capricious mind. For costume pictures by the score have been made and are even now in the making. And the greater portion of the big things promised for the season are in the nature of costume pictures. We shouldn't be surprised if a few, coming along at the end of the line with their costumed shadows, were



"Ashes of Vengeance" is pure romance. It is an interesting production even tho no heights are reached. And in it Norma Talmadge's portrayal varies. And "Little Old New York" proves that Marion Davies is an actress of ability and charm and succeeds in affording pleasant entertainment into the bargain

left holding the bag. However, let those who revel in stories of dead days enjoy the vogue while they may; for we venture to say that there will be another span as barren of costume pictures as this period is prolific with them.

First to center our pleased attention upon the adaptation of DuMaurier's "Trilby." It comes from a novel in which humor, charm and drama abound. And if all of these composites lose out somewhat in the transition, "Trilby" is nevertheless, a good motion picture.

All the well-known and well-loved DuMaurier characters as we know them thru the DuMaurier illustrations have come to life upon the screen. Andrée Lafayette as Trilby, Creighton Hale as Little Billee, Arthur Edmund Carewe as Svengali, Philo McCulloch as Taffy, and Wilfred Lucas as The Laird . . . these people were all wisely chosen for the rôles they create, and they have submerged their individual personalities, at times almost beyond recognition, in favor of the characters they portray. And we believe this, in itself, is responsible for a large part of the picture's charm and fascination.

The screen, an excellent medium for the simple telling of tales, takes "Trilby" as its own and once more tells of Trilby, the model with the beautiful feet, who is beloved by the three artists in the Quartier Latin studio . . . of Trilby who is desired by the dark Svengali and later brought to great musical triumphs thru his hypnotic prowess.

James Young has given "Trilby" an intelligent direction, which is at all times enhanced by some of the most imaginative and beautiful photography we have ever seen.

And Andrée Lafayette, who was imported by Richard Walton Tully from her native France to create the title rôle, is strangely beautiful and a perfect Trilby.

"Little Old New York" emphasizes what  
(Continued on page 114)





# Comment On Other Productions



**B**USTER KEATON comes forward here with his first feature-length comedy—and since this comedian has proved his mettle in short pieces, there is no reason why he shouldn't adopt the campaign policies of Chaplin, Lloyd, *et al.* "Three Ages" is rollicking entertainment—conceived and executed in the best Keaton manner—which means that it presents some startlingly new high jinks. First we have Buster a love-sick youth of the Paleolithic period—then as the "rankest Roman of them all," and finally as his natural self in a modern age. His buffooneries are rare and mirthful—capable of extracting the loudest guffaws. A rich series of ludicrous situations race thru with lightning speed. Here is the stone-face Keaton as a stone-age worshiper at milady's shrine; here he is again chasing the golf-ball as the royal and ancient game was played in the Neolithic period. The Roman episodes reveal a funny chariot race.



Above is Buster Keaton in "Three Ages," his first feature-length comedy which is full of rollicking entertainment. And, at the left is "The Self-Made Wife," a story you have seen with slight variations time and time again

We could continue citing the highlights of this comedy gem. Be it said that it does not contain a single dull moment. Buster is always in character and his expression is as wooden as ever. Norma Talmadge's protégée, Margaret Leahy, the English girl, appears opposite the comedian and performs fairly well. Wallace Beery is Keaton's foil—and a very good one. "Three Ages"? One of the funniest comedies of the silversheet.

## THE SELF-MADE WIFE

How often have you seen this one—telling as it does the conflict in the home between a husband who progresses while his wife stands still? It is pigeon-holed in nearly every producer's desk—to be lugged out when there is a dearth of plot material. Having seen it so many times, surely you will anticipate every move. You will wonder why the wife, contrary to her sex—is able to continue in the old rut when good fortune gives her the opportunity to take her place in society. The husband is not a member of any Rotary or Kiwanis club. He strikes his success in oil—which spouts in the first scene. Then he has the audaciously bad manners to bring a social secretary into the home to make over his wife. A mild bit of conflict



Tom Mix has been given a cinematic holiday from ranch life in "Soft-Boiled." It is a breezy and bright picture, tho its incident suffers from repetition



## Critical Paragraphs Which Serve As Guides to Better Pictures

—hardly an angry word, to be exact—and it is over. The human note is missing here, and the scenes are unbalanced. New York is the locale, but what about those California mountains in the background? Colorless interpretation doesn't help it any.

### SOFT BOILED

Tom Mix has been given a holiday away from ranch life. He blossoms forth as a comedian in a breezy effort of farcical trimmings—playing the rôle of a tempestuous cowboy who, to gain a snug inheritance, must control his temper for a period of thirty days. Temptation is placed in his path time and again, but he releases his energy by indulging in intensive training for the eventful day when his probation expires—so that he may properly punish his tormentors. Not far removed from the "Brewster's Millions" formula, is it? Heroes on probation figure in screen stories with monotonous regularity. However, "Soft Boiled" is breezy and bright, tho the incident suffers from repetition. One thing in its favor—it releases Mix from the saddle and gives his trigger finger a rest.

### THE PURPLE HIGHWAY

Will someone please find a story for Madge Kennedy? Before she retired from the screen a few seasons ago this able pantomimist was buried in asinine plots and characters. They may have precipitated her retirement. She has staged a come-back in a sentimental gesture, adapted from the stage play, "Dear Me." The piece is colorless, aside from the star's very charming performance. She manages to appear really convincing as an orphan drudge, given to day-dreaming—who has a musical comedy written for her by a group of artists posing as quite destitute. The effort is sticky with sentiment, especially in its titles. And it does not resemble the original in its major scenes. A fireworks celebration is introduced which is not incidental to the plot. And a conventional ending places it in the mediocre class. Monte Blue and Pedro de Cordoba succeed in looking properly mournful as the artists. In closing we again deplore Madge Kennedy being handicapped by such a trite affair.



Above is Madge Kennedy with Monte Blue in "The Purple Highway." The piece is colorless, aside from the star's very charming performance. Will someone please find a story for Madge Kennedy? At the right is Jack Holt in "A Gentleman of Leisure," a picture as polite as its title and one which will make no impression upon an active spectator



William Desmond is the Redcoat in "McGuire of the Mounted." The story deals with a hackneyed theme... and indeed even the title hasn't been dressed up



## A GENTLEMAN OF LEISURE

This picture is as polite and slow as its title—and surely won't make much impression upon an active spectator. In fact, it is hard to keep the sandman away, so dull and passive are its plot and characters. The frailness of the idea may be imagined when we say that the story revolves around a wager made by an idle clubman with his friends that he can obtain a photo of a sweet young thing within a specified time. The opus—an ideal selection for Jack Holt, sure in his poise, develops a brief crook note when the clubman employs a second-story man to help him get the photograph. The mild complications present a counterplot which concerns a family of impoverished Britishers pursuing the girl. Some stolen jewels figure in the climax. It will be easily forgotten since it leaves no trace upon the memory.

## McGUIRE OF THE MOUNTED

There's only one motive in a plot of the Mounted and it concerns the w. k. slogan—"Get Your Man!" There are no variations possible with such a hackneyed theme. Indeed, the sponsors haven't attempted to dress up the title to disguise the plot. William Desmond is the Red-coat who is married off to a dance-hall girl while he is drugged—only to be rescued from his plight by the girl

herself when she realizes he is in love with a little wildflower of the woods. Here are the familiar ingredients—the desperate hangers-on of the honky-tonk, a wild ride or three, the good curé, and the dance-hall girls. Desmond is developing an *embonpoint* which makes his uniform fit altogether too snugly.

## THE FRENCH DOLL

Irene Bordoni's French farce-comedy, "The French Doll," did not carry any screen possibilities in the original, but Frances Marion, who adapted it, has written into it enough sparkle and substance to make it fairly fascinating in its new form. Mae Murray, who can be as

"Frenchy" as anyone we can name, succeeds in indulging her nervous temperament to the full. A little relaxation now and then would not do her any harm—for it's seldom that she suggests poise. She has her dancing moments—and other moments when she pouts and frets. The theme deals with the pursuit of riches by a Frenchman and his daughter—the latter being used as the matrimonial bait. The elusive American is caught in due time and it is over. An elaborate picture with emphasis placed upon bizarre sets and costumes—a little sauce and paprika. Not substantial, but adequate in its liveliness.

## THE LOVE PIKER

A boresome, sugar-coated pill which treats of a snobbish society girl who falls in love with an engineer in her father's company. How simple—how



"The French Doll" with Mae Murray in the title rôle may not have much substance but the sauce and paprika and general liveliness suffice. Mae Murray succeeds in being "Frenchy," and generally attractive. At the right is Anita Stewart in "The Love Piker," a boresome, sugar-coated story dealing with the usual snobbish society girl. And below is a scene from "Hollywood," a story which reads like fiction but which can be accepted as genuine... a story at once fanciful and real





naïve! You know just what will follow. The idea is a stupid one at best—and it is developed with all its stupidity intact. What could be more feeble than parading this girl around in summer finery at the wheel of her car—carrying on this conflict in her breast—whether she should marry the engineer or not because his father smokes a pipe and has an uncouth speech? Anita Stewart plays this haughty creature in a singsong manner and William Norris, with a badly fitting toupee, does not suggest the boorish pater. An extremely dull picture and a sure cure for insomnia.

## HOLLYWOOD

And so it has come to pass that the real Hollywood has come to the screen in a story at once fanciful and real—a story which seems like fiction, yet at the same time can be accepted as genuine. Rather than follow the conventional pattern of placing a screen-struck girl on the road to stardom, the authors make her an utter failure. In drawing her this way—they have realized all the whimsy, humor and pathos which the character suggests. A perfectly dovetailed story of a family from the Middle-West—the daughter dreaming her fancies that she belongs on the screen. So the decrepit grandfather is packed off to Hollywood for his health. There is logic in taking her to the studio city—and once there she goes from lot to lot, meeting all the celebrities from Chaplin to Negri—from Doug and Mary to Ben Turpin. And the casting director disappoints her. The quaint humor is revealed in her colorful relatives getting immediate work before the camera. The old man undergoes a complete metamorphosis.

This picture is novel and rich, expertly written and adapted, and directed by James Cruze with a real sympathetic treatment. The elements of pathos and humor are finely balanced and the incident and details are embroidered with vital cinema trimmings. No hokum here—such as making the fair protagonist pursued by a human wretch before she emerges a star—no exposure of studio tricks. Indeed Cruze does not disclose the contents of his magic box. But he does wave the magic wand—and the result is a fanciful, novel, quaint, humorous, most interesting exposition of the reactions of a film-struck girl who is forced to register keen disappointment.

A large gallery of stars stalk across the screen for a brief moment or two. Yet with their personalities they are unable to dwarf the compelling adventures of the girl—who admirably limns the character in search of fame. She is unknown to you and so is the old man. But hereafter Hope Dawn and Luke Cosgrave will have to be reckoned with among the players of Paramount's stock company. It's a picture carrying a perfect co-ordination of plot and characterization—perfect co-operation of director and

(Continued on page 116)



Above are Claire Windsor and Elaine Hammerstein in "Rupert of Hentzau," a sequel to "The Prisoner of Zenda." This picture is finely staged and photographed but badly cast. At the left is a scene from "The Mysterious Witness," which is just another movie ground thru the mill. Below is another production touching upon the sins of the children, namely "Children of Jazz." In it Theodore Kosloff is guilty of over-acting







Photograph by Edwin Bower Hesser

# Presenting Mr. and Mrs. Kirkwood



Photograph by White Studios

Honeymoons in motion picture circles are frequently spent with the bride and groom hundreds of miles away from each other. When James Kirkwood married Lila Lee out in Los Angeles a month or so ago, it was immediately preceding his departure to a distant clime where the exteriors of his next picture are being filmed. Lila, busy at the studio, had to remain in California



Until the last moment Miss Lee and Mr. Kirkwood would make no announcement about their plans . . . but even so their nuptials came hardly in the nature of a surprise. Everyone suspected it. Mr. Kirkwood, who has been married twice before, is forty years old while Miss Lee is only eighteen

Photograph by International News Reel



# That's Out

By  
TAMAR LANE

A NEW LITTLE MARY?

**H**AS a real successor to Mary Pickford at last arrived on the screen horizon in the person of another little Mary—Mary Philbin? Forecasting that an actress may at some future date be able to fill the celluloid shoes of Mary Pickford is, generally speaking, at best a rash prediction. There have been countless numbers of successors-to-Mary announced from time to time over a course of almost ten years, chief among whom were Marguerite Clarke, Mary Miles Minter, and May MacAvoy. While many of these were charming and talented actresses, they never evidenced the sparks of dramatic fire necessary to warrant a belief of their some day inheriting Mary's



We have yet to see the daughter of a screen sea captain who, upon the death of her father, was not able to assume full command of the ship and do everything from boss the villainous crew to steer the vessel safely into port



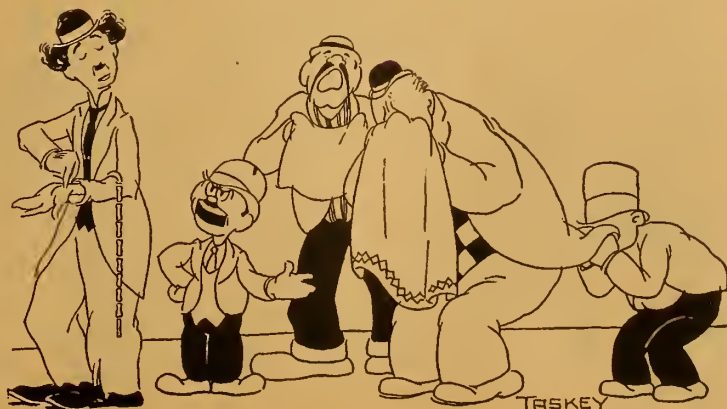
There have been countless actresses who, it has been predicted, would inherit Mary Pickford's crown. Mary Philbin, I think, is the only one who has shown prospects of such capabilities—judging from her work in "The Merry-Go-Round"

crown. At least this has been my personal conclusion, and so far as I have ever felt or written, none of these players has ever been accorded potentialities for screen supremacy. Mary Philbin in "Merry-Go-Round" is the only actress who has ever evidenced to any fair degree

the powers of the Mary Pickford of early Biograph days, and her work in this production alone shows Philbin to be a player of not only tremendous charm, sincerity, and spirituality, but an actress of almost infinite possibilities.

To say that Mary Philbin, or any other actress, can succeed Mary Pickford to the extent of surpassing Pickford's achievements or usurping her throne is an absurd statement that could be made only by prejudiced persons or numskulls. Not only is Mary far the greatest actress of her time but it is doubtful if the silent drama will ever know of another artist who will parallel her feats and stand out so conspicuously and consistently above all contemporary players. The only thing that can be looked forward to is the arrival of a screen player who can to some degree fill the vacancy that will be left in the shadow stage upon the retirement of Mary Pickford from the screen, or at least from the type of rôles in which she gained her immortality. Mary Philbin, I think, is the only one who has shown prospects of such capabilities. Everything will now depend upon the manner in which the young actress is managed and tutored. Just as May MacAvoy, Betty Compson, and even Mary Miles Minter, had inherent capacities for development and the ability to do better things, but have been sidetracked into mediocrity because of poor management, so can the career of Mary Philbin, now a player of immature and susceptible years, be completely ruined if not placed in the right hands and given the proper stories.

It is rumored that Charlie Chaplin intends to forego comedy in the near future to try his hand at serious drama. It is possible he is making a big mistake. In comedy he stands head and shoulders above the rest of the buffoons. He cannot hope to do the same in the dramatic field



CHAPLIN AS A  
TRAGEDIAN

According to announcements, Charlie Chaplin intends to forego comedy in the near future to try his hand at serious drama. This is sad news and a blow to the screen. Also it is quite possible Charlie is making a big mistake. In comedy Chaplin stands head and shoulders above the rest of





... If we could only find waiters in cafés as they exist in the films. These celluloid gents are always on hand when needed. And the only waiters we ever encounter seem to have nothing on their mind except calculations as to their tips

the buffoons. He cannot hope to do the same if he enters the dramatic field. The photoplay has plenty of fine actors, Richard Barthelmess, Charles Ray, John Barrymore, etc. Genius that he is, Chaplin cannot expect to surpass them. Of good film comedians there is too great a shortage even today. We need Charlie and his comic capers more than we need Chaplin the superb dramatic actor. If Chaplin does persist in going in for the higher forms of drama, he will learn that the public is going to find it a difficult matter to take his screen performances seriously. As the film unwinds, they will momentarily expect him to reach out his cane and grab the villain by the neck or drop some ice-cream down a society matron's back.

#### JUDGING AMERICA BY ITS MOVIES

1. There is no middle class. Every family is either fabulously rich or in a state of destitution.
2. That golf courses are places where young bucks make proposals of marriage.
3. All mortgages are paid off by wayward sons who return home wealthy and just in time to prevent the sheriff from moving the furniture out into the street.
4. All Mexicans are villains.
5. All Westerners are rough, but manly.
6. All wealthy families own Rolls-Royces.

In the past few weeks hundreds of thousands of dollars have been spent on productions we have seen in an effort to give the public a big thrill. Yet none of these films were half so thrilling as the news weekly views of Mt. Aetna with its lava rolling down to the countryside



Just above.—  
Judging America  
by its movies—  
the golf courses  
are places where  
young bucks  
make proposals  
of marriage

TASKEY

#### A RADICAL DEPARTURE IN PHOTOPlays

A novel experiment will be tried on the screen when "The Test," an original photoplay by Lenore J. Coffey, is presented in film form. To prove that large casts and sets are unnecessary in the silent drama, Miss Coffey has written a photoplay in which only five characters appear in the entire length of the film and in which only three different sets are used. This is often done on the stage and there is no reason why it cannot be accomplished on the screen if the story, situations, and characters are powerful enough to sustain the interest of the spectator consistently enough to make him forget about the scenery and settings. Miss Coffey is the author of "Havoc," and "Daytime Wives."

#### MORE HINTS FOR DIRECTORS

It is the little touches of life and the presenting of little human details which distinguish the great director and give originality and individuality to his work. This being the case I have at great expense of time and labor gathered together a unique collection of sure-fire touches to be used as a sort of aid to busy directors. Here are a few of them:



1. For a catchy little scene of heart interest, show a close-up of a naked baby being washed in his tub.
2. No matter how poor the heroine is, be sure she wears the finest silk hosiery—they look so much better.
3. In establishing the demise of an individual, have some one pull a sheet over his face.

(Continued on page 93)



# The New Motion Picture

EDITOR'S NOTE.—*Today when people say that the motion picture is still in its infancy, the remark is termed a bromide. But, bromide or no bromide, they speak truly if they use the word infancy as an expression of development. For the motion picture which we see on the screen today is only a nucleus of what the new motion picture will be. So the "Motion Picture Magazine" plans to use a series of articles, of which this is the third, giving some idea of what may be expected from the cinema in the early years to come*

## III. PICTURES IN NATURAL COLORS

By

HENRY ALBERT PHILLIPS

**I**N the summer I live in a hundred-and-fifty-year-old farmhouse way up in the Connecticut hills. The nearest railway station is three miles distant. The district school is more than two miles away. Twenty-five years ago—before there were telephones, or automobiles, or Rural Free Delivery, or phonographs, or motion pictures—our little Redding for its transportation depended on its buggies and surries and farm wagons; for its communication on a weekly visit to the Post Office; for information on the contents of McGuffey's Readers crammed in the little red schoolhouse; for news on the *Danbury News*; for pictures on old steel-engravings stiffly depicting History and the woodcuts to be found in religious tracts. The world outside of Redding was more or less of a delicious mystery which the imaginative pictured as being much more wonderful than it really was, and the unimaginative didn't give a "cuss" about!

Today all that archaic isolation is changed. Even Redding feels a responsibility for the naughty world on its rural conscience and worries over the scare-heads in the evening papers—which it gets the following morning, strains its back cranking Fords, refuses to milk the cows on Daylight Saving Time; its sons desert the farms and run away to the cities, and its daughters marry summer boarders, and the farm hands "foller the movies." Thus it may be gathered that complex modern life has penetrated the hard-shell haunts of the wooden nutmeg, no less than it has the age-old resting-place of the late Tut-ankh-Amen.

But Redding has progressed even further than that. Only last week I hitched up my motor-car one evening and drove the whole family down to the district school. It was not a mere lantern-slide show, nor an ordinary, every-day black-and-white motion picture film that we saw—but a super-film, a motion picture in natural colors! While we were seeing this phenomenon, Godowsky played Gounod for us—on the phonograph! Why leave the farm, son?

There have been all sorts of experimental attempts to reproduce pic-

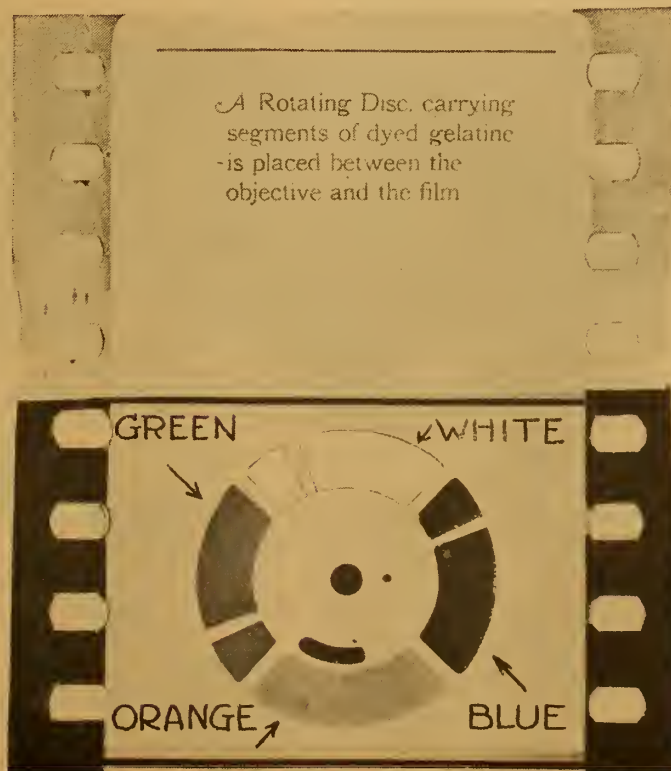
tures in color. The earliest process was evolved in 1889—antedating the motion picture itself by several years—by which objects in color were thrown upon a screen in stereopticon form.

From the moment of the advent of the motion picture, renewed attempts were made to reproduce moving objects in their natural colors. Each little picture on the strip of film is called a "frame": there are sixteen frames to the foot. The first attempt to photograph in color was made by an Englishman. His theory lay in separating three primary colors which compose white light: red, green and violet. He devised a three-colored wheel that revolved before the lens of the camera. By this method, each frame would have contained the full quota of differentiated color. Results were imperfect and the process was abandoned.

The next inventors to try their hand at colored motion-picture photography, were Messrs. Lee and Turner who in 1899 patented a process using two primary colors. Given color depends upon the length and rapidity of rays of light vibrating at high tension. Red is resultant from long rays of light and violet from short. When the inventors exposed the film to these varying lights and it was afterward developed, it was discovered that because of the unevenness of response to the long and short rays, an impractically uneven image resulted. Correct exposure would be obvious in one frame while the next perhaps would be too thin to print at all.

The inventors were obliged to begin their work all over again. They kept at it until they had discovered a way of making a film that would be equally photographically sensitive to all lengths of light rays. But when projection was attempted—with two colored frames of the identical image employed—at the usual rate of speed to which the black-and-white film was subjected, it was found to be much too slow to blend the colors into a fixed perspective. An effort was made to project pictures thru the standard types of projectors at a higher rate of speed. But the ordinary

(Continued on page 95)







# Out Great Neck Way

All photographs © by  
Underwood and Underwood

Alice Brady believes she has solved the problem of combining motherhood and a career nicely. She has purchased a charming colonial house facing Long Island Sound, out Great Neck Way. This affords the proper home for her son and heir, Donald William Crane, and is easy motoring distance from Broadway and the theaters





At present electric lights shining over Broadway spell the name of Alice Brady. She is starring in "Zander the Great," a stage play which won praise from both the critics and the public. And the rôle it offers her is quite different from anything she has ever before attempted . . . light comedy, interspersed with highly dramatic moments



Wednesday and Saturday afternoons are barren spots in the young life of Donald Crane. For these days hold matinees and take his mother into the city. The evening performances he doesn't object to because the motor which takes his stellar maternal parent into town doesn't even arrive at the door until he is off to dreamland . . .



However, . . . "Zander the Great" is scheduled to go on tour so that the countless admirers and followers of Mother Alice may enjoy her in her new effort. But the chances are that it will generally be possible for a few days at Great Neck now and then . . . over Sundays and between engagements





# Letters to the Editor

*Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified*

Regarding stalwart heroes!

DEAR EDITOR: Just a little criticism from a constant movie patron. Recently I saw a film where the hero is supposed to fight about twelve or fifteen men. Isn't it insulting human intelligence to think that anything like that can be done?

MISS ELSA GESCHWIND,  
500 East 55th St., New York City.

A letter which asks for beauty and romance on the screen:

DEAR EDITOR: Lately we have been hearing a great deal about humanness in picture and true-to-life films. Mostly, such pictures are about plain people with every-day habits and small resources. I don't know whether these pictures make money or not, but they certainly do not take here. I think most people like myself like to see a good story with beautiful sets, costumes and good-looking stars. How much ugliness and so-called humanness do we see about us? I can't see much use for homely actors unless they are so good that they make one forget their looks.

I'm always for Mary Pickford, but I prefer her dress-up parts to any others. How fine she would be as Juliet. Richard Barthelmess seems to be the screen's best actor and is much more enjoyable in plays like "The Bright Shawl" than any others. Wouldn't he make a wonderful Ben-Hur? Why don't we have "Kenilworth" with a Rex Ingram cast? Or "Ivanhoe"? What couldn't Griffith do with "The Last Days of Pompeii," with the Gishes? And Dorothy Gish has proven herself equal to any kind of rôle. She should star as Lydia the blind flower girl.

I have written this letter to let you know that a great many fans hunger for beauty and I think especially in their stars. I wish each month your reliable critic would select for us the really worth-while pictures in a department by themselves so we could tell just which picture was worth our time or better than which other picture.

May "Gloria," Dorothy Gish, Betty Compson, Mary Miles Minter, Antonio Moreno, Lloyd Hughes, Barthelmess and all the other beautiful and handsome stars enjoy a lengthy success.

Yours truly,  
CHALMERS DAVIDSON,  
Chester, S. C.

About this and that with praise for the motion-picture.

DEAR EDITOR: After reading with interest the enthusiastic comments, pro and con, about filmdom's constellation, I cannot resist the temptation to join in the fray and air my opinions. If I seem to challenge anyone, I would certainly welcome any arguments as to my views.

I have noticed the ebullient praise for, and the determined prejudice against, the various stars, and it seems to be a significant fact that in most of the letters published the writers find it a hard matter to give an impersonal opinion and be just to those whom they dislike. (Throw the bricks gently, please.)

I am very interested in the motion-picture industry, that

A constant movie patron writes "Recently I saw a film in which the hero is supposed to fight about twelve or fifteen men. Isn't it insulting human intelligence to think anything like that can be done?"



Several opinions and a tirade against the censorship which continues to rob pictures of vitality

DEAR EDITOR: Along about this time of the year I get the Movie Madness. I state this to explain why I am writing to you. I am not what is called a movie fan but I go to all the pictures that show a possibility of entertaining one. I am interested primarily in the legitimate stage but it is very seldom that anything of worth along that line comes to town and so I must content myself with the movies. I average about three a week.

Many people  
(Cont'd. on page 120)





"I find the new Cutex Liquid Polish so convenient. It spreads on thin and evenly and dries quickly. It gives a jewel-like glisten I like when I want my nails brilliant."

*Mary Nash*

"It gives  
a jewel-like glisten  
I like" —MARY NASH

Today beautiful women everywhere are adding the dainty refinement of gleaming rose lustre to their finger tips. Mary Nash, who is so famous for her beautiful hands, insists on having a jewel-like glisten on her rosy nails. That is why she is so enthusiastic about the new Liquid Polish which Cutex has perfected.

Besides, she says, "I find the new Cutex Liquid Polish so convenient. It spreads on thin and evenly and dries quickly."

It has been planned so carefully that the polish will spread quickly and smoothly. It never leaves ridges or sticky brush marks, but gives an even and beautifully lustrous polish.

The rose brilliance of Cutex Liquid Polish will last for a week. No matter how often you have your hands in water, the shine will not grow dull or fade, and best of all it will not crack or peel off. You can always be certain that your nails will have the same jewel-like lustre.

*No need for a separate polish remover*

When you give yourself a fresh manicure with Cutex Liquid Polish, you need not bother with a separate remover to take off the old polish. Just one little touch of the polish itself, then wipe off each nail while it is still wet and you are ready for the new application with its smooth and shining rose surface.



Photographs of Mary Nash by Nickolas Muray

*This new liquid polish spreads evenly and smoothly.  
It lasts a whole week without cracking or peeling.*

If you wish to enjoy the same niceness of grooming that Mary Nash and many famous beauties find so delightful, you can buy Cutex Liquid Polish as well as any of the other Cutex preparations at any department or drug store in the United States and Canada and chemist shops in England. You can get it separately at 35c or in the \$1.00 and \$3.00 sets. Sets with other polishes are 60c and \$1.50.

\* \* \*

### Special Introductory Set including this new polish—now 12c

You may have a special introductory set that includes trial sizes of Cutex Cuticle Remover, the new Liquid Polish, Powder Polish, Cuticle Cream (Comfort), emery board and orange stick by simply filling out this coupon and sending 12c in coin or stamps. Address Northam Warren, 114 West 17th Street, New York, or if you live in Canada, Dept. M-11, 200 Mountain Street, Montreal, Canada.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. M-11  
114 West 17th St., New York

I enclose 12c in stamps or coin for new Introductory Set that includes a trial size of the new Cutex Liquid Polish.

Name \_\_\_\_\_

Street \_\_\_\_\_  
(or P. O. box)

City \_\_\_\_\_ State \_\_\_\_\_







Lenore Ulric found California awaiting her with open arms from the moment of her arrival. As a matter of fact, it proved to be so delightful making "Tiger Rose" that she is likely to return to Hollywood after her winter season on Broadway for another sojourn in pictures

Mabel Forrest was a little extra girl on the old Esanay lot. Then she married Bryant Washburn and gave up her career while she devoted her days to Bryant and the two little Washburns. But she has returned to the screen, now that the children are growing up. She is seen at the right in the cocoon gown, the newest feminine fad! And below, Douglas Fairbanks, junior, makes a tour of the Famous Players studios and comes upon the dressing-room of the alluring Pola

Photograph by Richel



She drew an amazing pay check and no longer cared for flivvers. Splendid and lovely young men pursued her on the silverscreen instead of cock-eyed comedians. Sonny faded out of the picture.

She is engaged to be married, now it is persistently if unofficially announced, to Kenneth Harlan.

Male or female? You cant tell the sheiks from the flappers on Hollywood boulevards this fall. They both wear pants.

The startling fashion, which will no doubt strike the whole country with a bang, was started by a dashing little extra movie girl, name unknown, at a Los Angeles beach resort. She wore white duck, close-fitting pants, sportily fixed out with a three-color web belt, a watch and fob, and a perfectly wonderful crease. The thing took on like

typhoid. Within a week not a beach beauty but that promenaded in long slinky pants, some of them bell-bottomed, some of them—the amplehipped ones—without belts, none of them, however, with suspenders.

And the thing is no longer confined to the beaches. Enterprising stores in Los Angeles are advertising white flannels and serges for both men and women. There are conservative women's pants and gorgeous daring, slit, crimson-gusseted affairs, and all of them sell like hot cakes.

Some of the girls look very, very cute in them, but it must also be admitted that some of them look terrible. Close fitting pants look bad enough on a fat man, but on a fat woman——!

So far no notable screen favorite has lent her viable support to the fad, but it will be done, and then all over the country women will throw away their skirts and knickers, with a wild shout. Los Angeles clothing experts say 1924 is bound to be a woman's pants year.

The long-awaited announcement of who will take the leading part in "Black Oxen" has been made. Corinne Griffith. Frank Lloyd will direct.

On the surface it looks like a terrible clash of diametrically opposed temperaments. Lloyd is a deliberative, cautious Scotchman, who never raises his voice and goes about every shot like a slow but skilled surgeon, operating. Miss Griffith is well known as one of the most uncertain, brilliant, and volatile temperaments on the screen. Probably they will get along fine, however, when you come to think of it.

Tommie Meighan is very much excited about a picture he will soon start to shoot up in Maine. The idea was conceived by Booth Tarkington and Meighan, who have been very close friends for years, during a casual conversation.

Close secrecy concerning the subject matter is maintained.

(Continued on page 105)



# Their skin kept young · fresh · supple · ... season in and season out



## What is the Society Woman's secret?

"A WOMAN'S complexion can be very nearly perfect. It should be smooth, supple and transparently fresh and it should not betray fatigue or the effects of weather."

This, if it were written, would be the society woman's code.

As proof of it, there is scarcely a woman of prominent social position whose age you can guess by any dullness of skin or lines.

That does not mean she does not motor or take part in whatever sports are in season. She can be a zealous sportswoman by day and appear in the evening with delicate skin unmarred. Season in and out her skin is kept delicately fresh. It is beautiful with the suppleness of youth.

Of course it requires daily care to keep their skin in this perfect condition. And perhaps this is the only "secret" of the lovely complexions that most society women are known to possess. Their skin is never allowed for a moment to deteriorate from neglect.

There are two fundamental needs of the skin that the society woman knows cannot be neglected without disaster—regular cleansing in the particular way that cannot possibly tighten or coarsen the skin and careful protection and freshening for *all* daytime and evening appearances.



*If she is perhaps growing older she does not show it by a dulled skin or premature lines. If she is tired her face does not betray her. However much she is out of doors her skin is not roughened or reddened. What is her secret?*



These two essentials are the basis of the famous Pond's Method of two entirely different creams through which so many lovely women keep their skin in just the fresh, beautifully supple condition that social usage requires.

Pond's Cold Cream not only cleanses exquisitely but restores the skin's natural suppleness. Pond's Vanishing Cream not only never fails in protection but gives each time the instant beauty of smooth fresh skin under the rouge and powder.

## Try this famous method—yourself

*Do this tonight.* With the finger tips apply Pond's Cold Cream freely. The very fine oil in it softens your skin and penetrates every pore. Let it stay on a minute—now wipe it off with a soft cloth. The black that comes off shows you how carefully this cream cleanses. *Do this twice.* Your skin looks fresh and is beautifully supple.

*Then in the morning,* smooth on Pond's Vanishing Cream over your whole face. Now if you wish, rouge—powder. How smooth and velvety your face feels to your hand. What a fresh and charming complexion smiles back from the mirror. The powder is even and smooth over this flawless base.

Begin today to use Pond's Two Creams regularly to give your skin that well cared for look that distinguishes the women who *must* be beautiful in spite of their active social life. Buy both creams in any drug or department store. The Pond's Extract Company.

## EVERY SKIN NEEDS THESE TWO CREAMS

Pond's Cold Cream for cleansing, Pond's Vanishing Cream to protect and to hold the powder



Generous Tubes—Mail Coupon with 10c today  
The Pond's Extract Co., 150 Hudson St., New York—  
Ten cents (10c) is enclosed for introductory tubes of  
Pond's two creams—enough for two weeks' use.

Name .....  
Street .....  
City ..... State .....



# Songs of the Shadows

## THE SECOND SHOW

By JANE CUTHRELL

A whisper—laughter drifts across the dark,  
A murmur, sighing; Youth, with eager eyes,  
Taking its fill of Romance, of the stark  
Thrill of Adventure, under alien skies.

Youth, devotee, before the changing screen,  
Hand fast in hand, beneath the lights that dim,  
Living a hundred lives of might-have-been,  
Following Fate across the world's far rim.

Children and lovers; Age, made young again  
For this one little hour, here they sit,  
Part of some fictioned rapture, fictioned pain,  
While shadow pictures, dream-like, pause and flit

Back to the shadows whence they came; and they  
Who watched, must rise and, gallant, face once more,  
Another night, another dawning day,  
With hearts refreshed that, once, old burdens bore.

## ORCHID

By HELOISE M. B. HAWKINS

*To Elsie Ferguson*

Such delicacy  
Draws no sustenance from the earth,  
But rather from the ethereal element.  
Rainbows and dreams,  
Mist and the aurora  
Weave into substance and become  
A palpable shape and real.

## LON CHANEY

By THOMAS J. MURRAY

You bring us pictures of the yellow East,  
Shanghai and Canton, and a crowded lane  
In far Amoy, where glows a lanterned feast,  
Dim provinces where cherry blossoms rain.  
You are a mandarin and then again  
A coolie toiling in a hopeless ring,  
Off in the Orient, whose lotus strain  
Forever lures us like recurring Spring.

You're not content to do the usual parts,  
Strut thru in manner grand, play after play;  
You sketch the anguish of the tortured hearts,  
Souls with distorted frames and future grey.  
And so you leave us in your precious debt.  
With dear enlightenment we cant forget.

## SHADOWS

By MARGARET MAYFIELD

A black shadow,  
Wrapped in a fringed shawl,  
With a Spanish comb  
Thrust deep into shining locks—  
A black silhouette,  
Dark-eyed, dark-haired,  
A boyish smile,  
Curving grave lips—  
And then the shadows  
Meet in a soft embrace!

A sigh arises  
From the audience,  
As if a delicate breeze  
Danced gently for a space  
Across smooth waters.  
Forgotten care and trouble;  
Romance, intangible, evanescent,  
Brushes with light wings  
Each tired face.  
For this recurrent miracle  
More power to you,  
Shadows!

## THE "COMIC"

By FAITH BALDWIN

Here, stirred within some magic pot,  
By some mad cook, who brews the lot  
To bubbled mirth, entranced, we see,  
Ingredients of tragedy!  
Alarm and loss, assault and woe,  
Devoid of somber trappings, go  
In double-quick step, 'cross the screen  
Obeying Destiny, unseen.

Cross-eyes, splay-foot, and tattered clothes  
The mirror-screen, all ruthless, shows,  
And silken stuff for sorrow makes  
A cloak for laughter, that awakes  
And ripples thru the house, to let  
Hearts that know sorrow well, forget.

## THE FAIREST SPOT

By ARTHUR LAWRENCE BOLTON

I come from a spot where the skies are blue  
And where stars so radiant glow,  
That the little children know their names  
And to them kisses throw.

I come from a spot where zephyrs soft  
Thru orange blossoms blow—  
The fairest spot on all the Earth;  
From Hollywood, you know.





## Honeymooning in the Alps

THEY stepped out on the little balcony for their first look at the Alps in the moonlight.

"They are wonderful," she sighed.

"Not so wonderful as you—"

"—and so beautiful," she added, leaning against his shoulder.

"Not so beautiful as you," he added fervently. "You are always so complete, dear. Entirely aside from your pretty clothes—you always have such a flower-like skin, and there is a faint perfume about you too, like a flower—"

She glanced up shyly. "I like our honeymoon," she said quaintly.

### For "Instant Beauty"

EVERY well-dressed woman today realizes that she must pay as much attention to the appearance of her skin as she does to her costume. These are women who appreciate the Pompeian Instant Beauty Quartet. The Quartet consists of Day Cream, Beauty Powder, Bloom (a rouge), and Lip Stick.

Apply according to the following order:

Distribute the Day Cream over the skin, covering every exposed surface. It vanishes as soon as used, leaving a delicate coating as a foundation for powder and a protection against the weather.

Apply the Beauty Powder next, distributing over face and neck with equal thickness. This powder is exceptionally soft and delicate, and adheres with remarkable tenacity.

Next select the right shade of the Bloom and blend on the cheeks in the normal places. The Orange tint gives a more natural tone when blended with the *Naturelle* or *Rachel* shades of Beauty Powder.

The Lip Stick gives the slightly heightened tone to the mouth that is called for by accentuating the color in the cheeks with rouge. It is of a natural tone and of a consistency neither too hard nor "salve-like." Chisel-pointed end for easy, accurate application. Dainty telescoping gilt container.

POMPEIAN LABORATORIES, 2129 PAYNE AVENUE, CLEVELAND, OHIO  
Also Made in Canada

**POMPEIAN**  
Day Cream · Beauty Powder · Bloom



### "Don't Envy Beauty—Use Pompeian"

POMPEIAN DAY CREAM (vanishing)	60c per jar
POMPEIAN BEAUTY POWDER	60c per box
POMPEIAN BLOOM (the rouge)	60c per box
POMPEIAN LIP STICK	25c each
POMPEIAN FRAGRANCE (a talk)	25c a can
POMPEIAN NIGHT CREAM (Cold Cream)	60c per jar

### GET THIS NEW 1924 POMPEIAN ART PANEL "Honeymooning in the Alps"

and four Pompeian samples;  
sent for ten cents

This newest and most artistic of the Pompeian art panels is now offered for the first time to the readers of this magazine. The picture, done in pastel by a famous artist, has been faithfully reproduced in the rich colors that impart to the original the very atmosphere of an Alpine night.

At the right appears a small illustration, giving the form of the complete panel. Actual size is 28 x 7 1/2 inches. For 10 cents we will send you all of these!

1. The 1924 "Honeymooning in the Alps" Beauty Panel as described above. (Would cost from 50c to 75c in an art store.)
2. Sample of Pompeian Day Cream (vanishing).
3. Sample of Pompeian Beauty Powder.
4. Sample of Pompeian Bloom (non-breaking rouge).
5. Sample of Pompeian Night Cream.

Please tear off coupon now.



## A Powder and Rouge Chart for Various Types of Women

By MME. JEANNETTE

I have been asked many times about *when* to use certain tones of powder and rouge together. Though there are always exceptions the following rules are safe to observe:

The "pink" blonde, certain "bronze-haired" women, and the brown-haired, blue-eyed women with pink flesh tones can wear to advantage *Flesh* or *Naturelle* Powder at night—in most cases use *Naturelle*. The Medium shade of Pompeian Bloom is used.

The ideal Spanish type has the creamy skin that has been likened to "magnolia blossoms."

*Naturelle* or a mixture of *Naturelle* and *Rachel* powders gains the desired effect with this skin.

Gray eyes, hazel eyes, green eyes, or blue eyes accompany a light olive skin. It is a skin that may be very "neutral" looking, or may have the greatest vivacity of all.

In the daytime this type should use the *Naturelle* shade of Pompeian Beauty Powder. Some of these women can use the *Rachel* shade; all of them require *Rouge*. The new Orange tint is the most effective for such women.

The woman is fortunate who with the dark olive tone of her skin has a very clear skin. *Rachel* Powder was especially made for her.

She may have a lot of "gold" color in her skin. If she has she will find that Pompeian Orange Bloom brings out the warmth and glow that no other tone will do. But if she has rather the more definitely "olive" tone she should use the Dark shade of Pompeian Bloom.

Certain auburn or red-haired women, some ash blondes, and raven-black-haired women generally have the white skin that is almost opaque in its whiteness.

Such skins—at night only—can be powdered in varying degrees of thickness, with Pompeian Beauty Powder, the White shade.

The blonde and red-haired women should use with this powder the Light shade of Pompeian Bloom, placing it as nearly as possible in the manner of natural coloring.

*Mme. Jeannette*

Specialiste en Beauté

TEAR OFF, SIGN, AND SEND

POMPEIAN LABORATORIES,  
2129 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (a dime preferred) for 1924 Pompeian Art Panel, "Honeymooning in the Alps," and the four samples named in offer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

What shade face powder wanted? \_\_\_\_\_





## The Costume Picture

THE lights go down; the traffic in the street  
Fades to a murmur; and the play begins,  
Where mimic people play at mimic love  
At mimic raptures and at mimic sins.

These were brave times! When kings were  
good and bad,  
And rapiers flashed and good, red wine  
was spilt  
With good, red blood! When Love, in  
wigs and rouge,  
Laughed at Milord, her saucy head  
atilt. . . .

We, in the not so Gay-Romantic Age  
Are grateful for this little glimpse of days  
When laughter reckoned with the guillotine.  
And Love walked blind-fold in a painted  
maze.





# The Kid Is Crowned King

Presenting Several Scenes from  
"Long Live the King"



Behold! The Kid is crowned King . . .



It is as Crown Prince Otto, and later Otto Rex, the title-rôle in the picturization of Mary Roberts Rinehart's famous novel, "Long Live the King," that we shall next see Jackie Coogan. Victor Schertzinger, with his sympathetic appreciation of boyhood, directed this picture which numbers in its supporting cast, Rosemary Theby, Ruth Renick and Alan Forrest



Jackie proves as lovable in his purple and ermine, with jeweled sceptre in his baby hands, as he was in the patched breeches and ragged shoes of the rôle which brought him to the screen and fame



# THE STARS AND THEIR PLANETS



## TERRAIZE H. McDONNELL CONSIDERS THE SCORPIO PEOPLE

### PREFACE

No thoughtful person can, upon investigation, deny the influence of the Planets upon the human character, as thru unassailable proofs, the truth of Astrological science is being universally realized and accepted.

For uncounted ages, Philosophers have appreciated the value of its realization and thru their sincere and untiring efforts, the blind prejudice of the Eighteenth Century has merged into the clearer, fairer vision of the Twentieth; for there is nothing supernatural or false about Astrology, as it is simply a scientific explanation of the effects of the Planets upon every living being, and only when we have comprehended its theories, can we appreciate how helpful it is for us to understand our fellow man.

Scorpio (the Scorpion) October 23 to November 22 (Cusp October 23 to October 29). Mars, ruling, bestows courage, confidence and perseverance, modified by caution.

ACCORDING to the opinion of the world's most prominent astrologer, the people of Scorpio are quoted as being "either angels or devils," but, fortunately, the majority of them are fine characters, strong and dignified in bearing and possessing an inexhaustable fund of sympathy which, instead of venting itself in ineffectual words, takes the much better form of clear-headed deeds that bring comfort or relief to the distressed.

Their calmness and determination give rise to the charge that they are unfeeling, but this is simply a superficial sternness, masking the real kindliness that exists in this naturally secretive nature, and altho at times

they are painfully judicial and lacking in mercy when another is at fault, they are invariably just and sincere in all of their convictions.

Master Jackie Coogan, the child-wonder of the screen, was born on October 26 in Libra-Scorpio Cusp, and the chief traits bestowed upon him by these combined Planets are secretiveness and tenacity.

Restless, with a decided desire to accomplish anything that he undertakes, he could be easily antagonized and opposition would only strengthen his resolves or make him sullen and resentful; however, his keenly sensitive and compas-

(Cont'd on page 97)



ARIES



TAURUS



GEMINI



CANCER



LEO



VIRGO



LIBRA



SCORPIO



SAGITTARIUS



CAPRICORNUS



AQUARIUS



PICES

Jackie Coogan by Muray







## 40 LBS. OFF In Forty-Four Days!

Miss Helen Bruen, of Flint, Michigan, tipped the scales at 170 lbs. when a friend persuaded her to try Wallace records. In exactly 44 days she was down to 129½ lbs.—had played off practically a pound a day!

Get thin to music! It CAN be done. So easily, you'll say, "Why did I wait so long before giving Wallace's method a trial?" You will be delighted with this novel way of reducing—you'll be astonished at the *immediate* results—your scales can show *several pounds* reduction the very first week! There is no uncertainty about the method—Wallace tells you how he will reduce you and *how much*:

### What Do You Want to Weigh?

What is your height? Whatever your present weight, Wallace reducing records will reduce you to the weight indicated in this table:

Height in Inches	Age 20 to 29 yrs Lbs.	Age 30 to 39 yrs Lbs.	Age 40 to 49 yrs Lbs.	Age 50 and over Lbs.
60	111	116	122	125
61	113	118	124	127
62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	135	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	145	156	163

The time required to bring your weight down to normal depends somewhat on your age and individual constitution and, of course, on the number of pounds you wish removed. *The average is five pounds a week.* Some lose a pound a day. Others choose to go slower, and to reduce so gradually as to avoid comment, and to simplify the problem of smaller-sized clothing.

But the beauty of Wallace's method is the natural, perfectly healthy adjustment of weight—no gaunt or flabby look, no matter how fast you play off the soft, superfluous tissue. Nor is the process wearisome, for you use these remarkable records only ten minutes a day.

Do you realize that Wallace's discovery of the causes of fat and the principles that remove it has put the matter of what you shall weigh *in your own hands*?

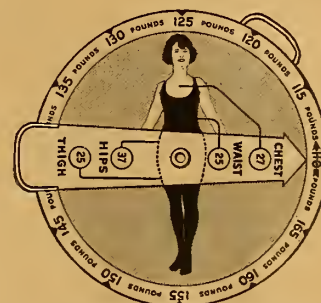
You need not attend Wallace Institute to be reduced to normal proportions. The complete method is sent you with phonograph records that you yourself can use with perfect results. *And the proof is free.*

### Your First Week's Reducing Lesson Costs Nothing!

This method of reducing is so easy, Wallace would rather demonstrate it than explain it. So the first reducing record—the regular, full-sized record is sent you for an actual test. Pay nothing, promise nothing, except to *try* it. If you don't lose in weight, gain in health, and improve in appearance—send it back without obligation!

On this page is a coupon that will start your actual reduction. It brings a full week's instruction—with the complete, double reducing record. Use it just a few days and the scales will tell you the rest! It is all so easy—if you only fill out and send in the coupon.

And if you take advantage of the special offer below, a *weightometer* will be included. This device that makes your reduction to correct proportions easier still.



### This Weightometer FREE!

With a *weightometer* (see illustration) you have in uniquely handy form the scientifically correct figures for reducing in *correct proportions*. Revolving dials on both sides conform to your height, weight and age; indicator shows instantly the desired number of pounds and measurement for chest, waist, hips, etc.

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# Greenroom Jottings

## Brief Items Which Tell the News at a Glance



A neighbor's fence, erected for spiteful and suburban reasons, is beautified by a studio painter before Elmer Clifton begins shooting the back-yard scenes of "Six Cylinder Love." Florence Eldridge looks on with interest. At the right Mary Eaton, formerly of the Follies, makes her cinematic debut at the Famous Players-Lasky Long Island studios, in "His Children's Children." Both Sam Wood, her director, and Glenn Hunter who is also busy at the studios believe the Follies have again done well by the motion-picture. Below Harold Lloyd and his wife, Mildred Davis, enjoy a belated honeymoon at Atlantic City. They were photographed one morning in their wheel-chair outside of their hotel



**J**ANE COWL said, "No" emphatically when approached with an offer for the screen during her recent Western appearance on the stage in "Romeo and Juliet." We are glad she did. Having seen and—heard her as Juliet, we should hate to subtract her voice from her performance.

If you will accept the tilt of a lawyer's eyebrow for authority, the divorce of Irene Castle from her wealthy, hard-waring husband, R. E. Treman, has been pulled off in Paris in true temperamental, Continental style. Irene beat her ex-husband back to the sweet land of liberty—only we are dubious whether Irene was sure that she was liberty bound, that is, whether she had really gotten her divorce or not, and so Irene refused to talk. On the next boat along came Mr. Treman, accompanied by his lawyer, and they too refused to talk, until the metropolitan newspaper reporters began to apply the screws. Then the lawyer's eyebrow registered the confirmation of the divorce

quite effectively, and later, when clippings were produced from the Paris papers, citing the court record, speech followed the eyebrow code. "That settles it," said the lawyer,

"what more do you want?" And the reporters didn't want anything, they merely rose in their usual bland manner and remarked to Mr. Treman: "Miss Castle said she would never marry anyone else but you, even if she were divorced from you." At which Mr. Treman colored, and his lawyer, to the rescue, complimented Irene on her gallantry.

But Mildred Harris, Charlie Chaplin's ex-wife, is going to marry again and she doesn't care who knows it. He's a rich New Yorker, a Wall Street broker, only she won't tell his name—yet.

It is rumored that Charles Ray plans to go on the stage for a brief season in a footlight version of his photo-dramatic hit—"The Girl I Love." Meanwhile Glenn Hunter reaches the silver-sheet by way of the footlights. Glenn is doing the lead in "West of the Water Tower" in the Paramount Long Island Studio by day, and acting "Merton of the Movies" at the Cort Theater at night. Life is just one act after another for Glenn now.

We have seen Jackie Coogan in "Circus Days." We went loaded down with handkerchiefs—expecting to mop up the tears of all the youngsters sitting in our immediate neighborhood. We remembered how we had wept when we read "Circus Days" years ago under the title of "Toby Tyler," and we knew that other boys and girls had wept copiously too, for Harpers, the publishers, reported that hundreds of pennies had been sent them toward paying poor Toby's way home. One little miss sending two, in a velvet bag made by herself. But—"Circus Days" didn't make us weep—it made us laugh and

(Continued on page 80)

Photograph © Atlantic Foto Service







This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope



All inquiries should contain the name and address of the writer, and, if it is desired that a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter

## The Answer Man

**SEÑORITA.**—*Bienvenue!* John Bowers is with Ince. Claire Adams was born in Winnipeg, Canada, and educated in England and Canada. She first played in "The Spirit of the Red Cross." Yes, Principal Pictures are to make "Hiawatha."

**ROCHESTER.**—I should say your question is problematical. In "Victory" I should say that Conrad means that by the death of both the hero and the girl, they have been made victorious over the enemies who have been pursuing them so long. Thanks indeed for the compliment.

**ANN.**—So you want to come to New York, and you did read that "a two-year-old New Yorker fell five stories unhurt, thereby showing that if you choose your direction you can avoid traffic safely." Take my advice and don't try it. You may be fifteen, but there is very little opportunity for you to get into pictures.

**SWEET SIXTEEN.**—Well, one advantage of living on a farm is that you can live off it. Carlyle Blackwell is thirty-five, and Betty Compson is playing in "The Woman with Four Faces." Why Laura Bell was one of the sweetest heroines in English literature—Thackeray's "Pendennis." Fannie Ward's "The Hardest Way" is to be revived. Call again.

**LA CLAVEL.**—Thanks for the gum. Every chew will be a thought of you. So your pet ambition is to be a ballet dancer. Watch out for your diet. So you think Monte Blue was marvelously natural and his gestures and facial expressions were just what we see in real life in his "Main Street." He was splendid. Betty Compson is five feet two. His real name is Ramon Sammanyagos. Douglas Fairbanks, Jr., is thirteen. Clever letter, yours.

**BETTY H. LAKEWOOD.**—Well you just tell your friend that women are made to be loved, and not to be understood. Lila Lee is with Famous Players, Forrest Stanley with Goldwyn, Henry Hull on the stage, Madge Bellamy with Ince, and Milton Sills with Universal.

**THE NIGHT OWL.**—O wise one, the only thing that one really knows about human nature is that it changes. Yes, and now Norma Talmadge is to make a picture dealing with the drug evils, and it will probably be released as "The Devil's Needle." Her "Ashes of Vengeance" is a magnificent thing. Superb!

**FANNIE P.**—You want to know if a chicken-house and an eggplant are the same? Hey there, Fan, put on the skids—you're slipping! Claire Windsor is with Goldwyn, and Mae Murray with Metro. Yes, Marjorie Daw has bobbed her hair. Why not!

**WALLY, DOT AND BILLY.**—How are the three of you? Well I am not quite blues-proof, I get them myself once in a while. Yes, Billy Reid has blue eyes. Tommy Douglas in "Free Air." Marjorie Seamon was the leading woman. Yes, there are various correspondence clubs, just send a stamped addressed envelope to me for a list of their addresses. Come again!

**J. J. B.**—Well, narrowness of mind is the cause of obstinacy—we do not easily believe what is beyond our sight. Wallace Reid as "The Blacksmith," in "The Birth of a Nation." Gertrude Olmstead and John Gilbert will play in "Cameo Kirby." Conway Tearle, Mildred Davis and Corinne Griffith in "Black Oxen."

**ELEANOR S.**—Oh yes, Walt Whitman was an American poet born in West Hills, L. I. He was one-time editor of the Brooklyn *Eagle*, a daily newspaper. His "Leaves of Grass" was one of his finest works. He died at Camden, N. J. Anna Nilsson is five feet seven; Norma Talmadge, five feet two; Lila Lee, five feet three; Katherine MacDonald, five feet eight, Constance Talmadge five feet five; Betty Compson five feet two; Pearl White five feet six and Alice Joyce five feet seven. I hope they all measure up to your expectations.

**FLAPPER.**—You can address Valentino at 50 W. 67th Street, New York City. He has signed up with the Ritz-Carleton Productions. I beg to sign myself, the obedient servant, The A. M.

**DIXIE JEFFRIES.**—*Bon jour!* Yes, I'm as happy as can be

expected, except that I'm worrying about how the farmers are going to keep the dust out of the potatoes' eyes. Ramon Navarro is with Metro, and Johnnie Walker in "Children of the Dust."

**JUNE IN ALBANY.**—Well, Albany is the capital of New York, and is the oldest city in the U. S. It received its present name in the year 1664, in honor of James, Duke of York and Albany, who afterward mounted the throne of England as James II. Victoria Forde is Mrs. Tom Mix, and Conway Tearle was in "The Common Law." Madge Bellamy in "The Cup of Life." No I don't mind answering questions. I've sort of grown used to it after these twelve or thirteen years.

**BETTY S.**—Charles G. Norris's "Bread" is a novel of the woman in business. No, I haven't read it. Basil Sidney was Tom Wilson. Edward Connelly and Mae Collins in "Red Hot Romance." Mae Marsh, Bobbie Harron, H. B. Walthall and Lillian Gish in "Birth of a Nation." You're welcome.

**HELEN M. R.**—You know that man argues woman may not be trusted too far; woman feels man cannot be trusted too near. Doris Kenyon in "Reckless Wives." The title doesn't suit her.

**CANADIAN FAN.**—But Lillian Gish is her real name. Her first important picture was "The Birth of a Nation." Didn't you know that Queen Elizabeth hated Mary, Queen of Scots; she kept her in prison eighteen years, and then caused her to be put to death, A.D., 1587. Mary Eaton of the Follies will make her screen debut in Bebe Daniels' "His Children's Children."

**RUDYNE.**—You are afflicted with *cacathes scribendi*. No, D. W. Griffith has not produced "The Traitor." Constance Talmadge in "Dulcy," and "The Dangerous Age." Dorothy Mackaill with Richard Barthelmess in "Wild Apples."

**ANDRE.** B.—Come, cheer up, to be loved as in books is only a dream. So you would like to be funny like Mr. Aubrey. So would I. Thomas Meighan in "Woman Proof." Lila Lee and Mary Astor opposite him.

**WALLY'S FAITHFUL.**—No, I have never been to China. I should like to go sometime. Yes, and under the direction of an American expert, China is building one of the world's largest mints, which will be able to coin fourteen tons of silver a day. And they call it filthy lucre. Sorry, but I cannot give you the nationalities of the players you mention. Don't feel sorry for me, I'm smiling.

**INBAD.**—Yes, I am bald enough to know better. And you think I ought to have someone to look after me. Yes, I'm still living in my hall-room. Lois Wilson was educated at Alabama Normal School, but she might have attended Maryville College, Tenn. Thomas Meighan in "The Forbidden City." You write a mighty fine letter.

**MRS. R. P. L.**—You have a very sweet disposition. Good temper oils the wheels of life. Jeanie McPherson, Lois Weber, Frances Marion, Anita Loos, June Mathis all write scenarios. You can reach Hoot Gibson at Universal Company, Universal City, Cal.

**AUDREY.**—I don't know what kind of straw a farmer uses for strawberries. Marjorie Daw was Margaret House; Vola Vale was Vola Smith and Lila Lee was Augusta Apple before they changed their names. Baby Marie Osborne is not playing right now. Yes, Julia Ward Howe wrote "The Battle Hymn of the Republic," and Maine was formerly a part of Massachusetts.

**RICHARD P. W.**—You write a most interesting letter. Glad to know what pictures you liked and didn't like. You must go to see "Merton of the Movies"—it is ripping. Your jokes were great—I like to hear jokes, they put pep into me. Write again.

**MRS. P. ROXBORO.**—Thanks for all you say. You just tell that husband of yours that a good wife and health are a man's best wealth. Yes, we're all glad to see J. Warren back again.

**JAM.**—Well, since you speak of it, my aim is to give you facts; my object is to explain them and make them clear; my method is to say common things in an uncommon way; my ambition is still to try even if I often fail. Mabel Julienne Scott is twenty-



**S** four; Dorothy Gish is playing with Lillian in "Romola." Richard Barthelmess is twenty-eight. Thanks for yours.

**MOVIE FANNY.**—Here, here, here, Fan, you want me to help you on that contest. Anyway, you're too late.

**R. S. D.**—Thanks, but write Phyllis Haver at 5621 Emmett Terrace, Hollywood, Cal.

**GEORGIA PEACH.**—And they sure are! And the only way to have a friend is to be one. And a friend should bear his friend's infirmities. No, Pola Negri is not married. Ethel Shannon playing in "Maytime" for Preferred Pictures. Harrison Ford and Clara Bow are also in the cast.

**ADA F.**—None for me, thanks! Man proposes and the woman imposes. Constance Talmadge is twenty-three and has been married, weighs 120. Norma has bobbed hair. "One's past is what one is. It is the only way by which people should be judged," was said by Oscar Wilde, but I can't agree with the gentleman.

**FIRECRACKER.**—You just bet I liked J. Warren Kerrigan in "The Covered Wagon." He was superb, and so were Ernest Torrence and Tully Marshall. It was a fine picture. James Kirkwood in "Wild Oranges." Irene Rich and Monte Blue in "Lucretia Lombard."

**ANNA P.**—Man's heart beats 92,160 times in a day. That's going some for any woman. Robert Gordon in "The Rosary." Most of the players you mention are with Famous Players.

**PAULINE S.**—Emerson says, "He is a strong man who can hold down his opinions." Out with them, so write to me often. Agnes Ayres was Annie Elliott in "The Affairs of Anatol." Constance Talmadge in "The Dangerous Maid." Bebe Daniels in "His Children's Children." Alice Terry in "The Four Horsemen."

**L. R.**—Perhaps we admire a beautiful soul more than a beautiful face, but we don't run after it quite so hard. And you want more of Ramon Navarro. Pronounce it Lila—long i. You are right about May McAvoy; she is to play opposite Glenn Hunter in "West of the Water Tower."

**IRENE A. S.**—Certainly I believe in religion. We have just enough religion to make us hate, but not enough to make us love one another. Blanche Sweet is with Goldwyn. Raymond McKee is in California right now. Louis Calhern with Universal. You're right, buttermilk three times a day.

**GERALDINE FARRAR ADMIRER.**—I have no title, alphabetical or otherwise. If I were to have some letters appended to my illustrated name, I would prefer C. O. D. Clara Young with Metro. She was born in Chicago. Playing in "Cordelia the Magnificent."

**ELIZABETH A. H. G.**—Aha, patience is a flower that grows not in every garden. So Thomas Meighan is your favorite, because he looks like your son. It's not only the mothers that admire him you know. I expect he will come to Philadelphia again some time. Let me hear from you some more.

**JUDY.**—Send me a wire. The first permanent Atlantic cable was laid in 1866 connecting Ireland with Newfoundland. Of course I listen in at the radio. Be careful what you say. No Lloyd Hughes is no relation to Gareth Hughes. Lloyd Hamilton is to play in Griffith's next picture in place of Al Jolson.

**CEDRIC.**—One of the sublime things in the world is plain truth. And you said it. Martha Mansfield, Wilfred Lytell and Seena Owen in "The Leavenworth Case." Thanks.

**STARLIGHT.**—I don't remember who said "Marry your sons when you will, your daughters when you can." Eileen Sedgwick is five feet three. Barbara Bedford is married to Albert Roscoe. Thanks, my whiskers will come in handy when it gets colder.

**MRS. M. H.**—Yes, William S. Hart is playing in "Wild Bill Hickok" from a story written by himself. Right now I feel like it. An artesian well is made by boring into the earth. There is one in Missouri four thousand feet deep.

**BEE.**—All men have their faults and frailties; and whoever looks for a friend without imperfections, will never find what he seeks. We love ourselves, notwithstanding our faults, and we ought to love our friends in like manner. Broncho Billy Anderson was directing last I heard. Mabel J. Scott with Universal. Warren Kerrigan with Universal, and not married. Write me any time.

**DIXIE.**—But never you mind, for I always reserve my meanest moods for those I love best, as most everybody else does. Kenneth Harlan at Ben Schulberg Productions, 3800 Mission Road, Los Angeles, Cal. Gaston Glass is also at that address, while Jacqueline Logan is with Famous Players.

**ALICE.**—But good taste springs more from judgment than from intellect. Owen Moore is married to Kathlyn Perry, Tom Moore to Renee Adoree. Barbara La Marr is twenty-nine and married to Jack Daugherty. Bert Lytell married to Evelyn Vaughn. Shirley Mason is twenty-three, married to Bernard Burning. Richard Dix is

twenty-nine and not married. J. P. McGowan is directing now. Have no fear, Alice, you can't get all of my time. Not unless you pay me more than \$10.50 per week.

**L. C. W.**—Yes, it is better to love today than tomorrow. A pleasure postponed is a pleasure lost. Right now Barbara La Marr is in Europe. Michael Strange, Mrs. John Barrymore, is to play in French films. Rod LaRocque was Jerrie in "Jazzmania."

**SUZANN D. R.**—*Merci beaucoup.* Only too glad to answer letters from my French readers. Fritz Lieber is not playing in pictures now, and that is the reason we are not carrying any interviews with him. Write to me any time. Thanks for all the kind things you say about me.

**MARY.**—That's right too. Men speak of what they know; women, of what pleases them. Richard Dix is twenty-nine, Charles Jones about twenty-eight. Yes, Mrs. Wallace Reid in "Human Wreckage." Richard Barthelmess is an American, of course. Yes, Cullen Landis is married.

**GEORGE J. W.**—Well I am about as happy as I can be. Our minds are as different as our faces; we are all traveling to one destination—happiness; but none are going by the same road. Can't very well give you the date Jacqueline Logan was born. If you write to her in care of the studio she will receive it. Guy Bates Post in "Gold Madness."

**TWO OF US.**—Well there are about one hundred thousand Adventists and they believe there will be a second coming of Christ. Katherine MacDonald is twenty-eight; Francis Bushman is thirty-eight; and he and Miss Bayne are making personal appearances in connection with their picture "Modern Marriage."

**ARAMIS.**—Don't know how to thank you for yours. I wish I received more letters on your style. Your letter was a relief. I have received so many letters from phools. Still I hope they will keep writing to me because if they did not I would have to learn a new profession.

**LOIS M. C.**—It requires just 2,300 silkworms to produce one pound of silk. How many does it take to make a dress? Marshall Neilan directed Jane Novak in "The River's End." Kenneth Harlan is twenty-eight and Mrs. Wallace Reid is also twenty-eight. Yes, write often.

**RIP AND TIP.**—Sounds like wholesale clothiers. So you think I ought to play in pictures. I should. No, I don't wear yellow or purple pajamas. Thanks just the same, I will select my own. Viola Dana in "In Search of a Thrill." She should go to the mountains. Johnny Harron is a blond, blue eyes, and not married. Kathleen O'Connor is twenty-seven. You're very welcome.

**GLADYS E. P.**—Naughty, naughty. Women should be careful of their conduct, for appearances sometimes injure them as much as faults. Listen for the curfew next time. Constance is the youngest of the Talmadge girls. Pronounce it "Nat-al-ie." Accent on first syllable.

**KATY H.**—We answer fellows are not as smart as you think we are. The bee is more industrious; the ant is more ingenious; the beaver is more diligent; the peacock is more beautiful; the gorilla is more powerful; the deer is more speedy; the dog is more happy, the cat is more contented; and all animals have less troubles and they never have to answer questions. Life must go on! Gareth Hughes is twenty-six. Claire Windsor is reported engaged to John Steel.

**NOVAK FAN; CONSTANCE; TEDDY; CLEOPATRA; SORREL-TOP; ESTHER L; V. R.; DIANA; PEGGY; AND HELEN M. C.**—Yours have all been answered somewhere above. Come in again.

**BLANCHE T.**—You are indeed welcome, and you certainly must call again.

**MRS. JONES.**—Aha, love, the brightest jewel of a crown, that fires ambition, and adorns renown. And you want a picture of Douglas Fairbanks on the cover. Why Rosemary Theby is playing in "The Eagle's Feather" with Mary Alden, Crawford Kent, James Kirkwood and Elinor Fair.

**EVA T.**—Don't rush the child. You know the reason so few women are touched by friendship is that they find it dull when they have experienced love. Most women have. Elaine Hammerstein in "Drums of Jeopardy." Thanks for the joke, I saw the point.

**FRECKLES.**—Yes, it was Mark Twain who said "Henry the Eighth was famous for being a great widower having lost several wives, and that ammonia was food for the gods." Dorothy and Lillian are playing together now. "Ashes of Vengeance" had a première at the Lyric Theater in New York. So long!

**CONWAY TEARLE ADMIRER.**—You're right, a little wit in the head makes much work for the feet. No, I never went to college. Did you think I did. Nearest I ever got to one was at the football games. You  
(Continued on page 100)



# Avoid the Hidden Danger that Spoils Your Pretty Skin

*How that "Last Touch" to One's Skin Can Undo All  
the Care that Has Gone Before, and the Way to Avoid It*

**W**OMEN will learn with amazement the recent disclosures now being made known in regard to their use of the indispensable face powder. A painstaking, scientific study of the skin and its care has brought forth some facts which are nothing short of revolutionary as to the correct way to powder. Here are the facts.

Most women nowadays give thoughtful attention to their complexions. Why, then, should the skin so painstakingly cared for, frequently tend to coarsen and roughen without apparent cause? Why should the tiny pores mysteriously choke up and enlarge? What has been the reason so much beauty effort has had no permanent result—brought no lasting benefit? Science has found out, sifted down the facts, and discovered the cause of most cases of clogged, enlarged pores to be—*powder*; not the innocent habit of powdering, but the *powder itself*.

Every woman knows there are countless brands of face powder—a bewildering array. Prettily packaged and daintily perfumed, they tempt one on every side. They are to be had in various forms, and many fragrances—but science made this important discovery: nearly every powder on the market was basically the same—*made of rice*! Therein lies the trouble.

## How Rice Acts in Face Powder

Consider! Rice, as everyone knows, is a *starchy substance* and no matter how fine it may be pulverized, its particles remain "sharp." When magnified, rice powder resembles *sand*! In a tiny pinch of powder there can be seen thousands of jagged, sharp-edged particles. Not a happy choice for application to the delicate skin! But worse even than this irritating sharpness, is the fact that rice *swells with moisture*.

You have seen what rice does when you cook it. The kernels swell and become many times their original size when put in hot water. It is but natural, therefore, that the heat and moisture of the skin should have a similar general effect on rice used in powder. Your own reasoning will bear out this conclusion.



"Princess Pat is Really Wonderful"—Madge Bellamy

Each time you use powder with a *rice base*, some of the minute particles *must* work down into the pores. There they *must* react harmfully because they are both moistened and warmed—"cooked" by the skin. This action taking place day after day, every time you powder, is bound to undo your care to keep the pores free, clean and normal in size. So one more mystery is solved by science—and common sense.

## There Is No Rice in Princess Pat Powder

"But I simply cannot forego the use of Powder!" says the woman who desires the velvety, smooth appearance only powder can give. Nor need she!

Use the "*Powder With The Almond Base*"—Princess Pat—and the thousands of delicate pores in your skin will never be enlarged in the least—however plentiful or frequent the powdering. For, unlike rice, the Almond Base has *no sharpness* in a dry state, and does not penetrate and *swell* when moist. Instead, it has a soothing, healing quality, making its application a *beauty treatment in itself*. It is as kind to the super-sensitive skin structure as Almond *always is*—and Almond, as you

know, is used on the tender skin of babies.

## Princess Pat Gives a More Lovely Effect, Too

Knowing these facts, one regards it as a pity that rice powders—for the face at least—still are used. This is particularly true when you realize Princess Pat is so *finely particled* that its gentle adherence makes its effect last much longer than the finest powder that can be made of rice. You will be altogether amazed and delighted with the clinging quality of Princess Pat—"The Powder With The Almond Base."

If you actually knew the benefits of Princess Pat to all skins—in all winds and weather—you would hasten its great comfort to you by obtaining a box at once at the nearest store that has it! But a liberal quantity—*gratis*—awaits you as explained below.

## IMPORTANT

Ask for Princess Pat Powder by name and insist upon receiving it. There is no other powder made with the "Almond Base." The name and process are absolutely exclusive. Don't let anyone persuade you otherwise.



**FREE!**

Send for this big, generous free sample. Sent in a pretty red, gold and black enameled box—just the thing for your purse. Plenty for a thorough test. The only "different" face powder in the world.

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"The Only Powder with an Almond Base."

Name (Print).....

Street.....

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# Princess Pat

*The Only Powder With an Almond Base  
Always Ask for "Princess Pat"*

**PRINCESS PAT, Ltd., Chicago, U. S. A.**

*Princess Pat Tint—Princess Pat Cream—Almond Base  
Face Powder—Ice Astringent—Princess Pat Perfume*



# Let DIAMONDS say Merry Xmas

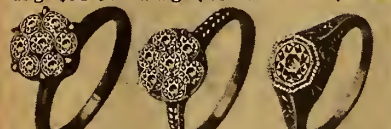
642 AD—18" Pearls, Diamond Clasp. \$14.50



643 AD—Premier diamond Ring. \$95.00

645 AD—Hexagon diamond Ring. \$55.00

644 AD—Engraved, Diamond \$37.50



649 AD—Premier Cluster. 7 dia., \$73.50

650 AD—7 dia. Clus., \$87.50

651 AD—Platinum Dia. Ring. \$118.00



653 AD—W. G. Cluster. Dia., \$59.50

647 AD—Belcher Dia. Ring \$80.00

654 AD—Blue-white Dia. Rg., \$110.00



652 AD—14 kt. Wh. Gold 15-jwl. Wrist Watch \$33.65

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## Greenroom Jottings

(Continued from page 76)

the youngsters around were so sophisticated that they spent their time enlightening their elders. When Jackie was thrust into the lion's cage, a mother cried, "Why this is horrible." Her young son spoke up cheerily, "But mother, they're trained animals." And the next moment, the lion shook off his mask and revealed a grinning black boy. The lion was less than trained. Thruout, the story is filled with goodly humor that far outbalances the pathos. So the dime savings-banks thruout the country will remain intact. We are sure that "Circus Days" will not "pull" a single penny, or tear, from today's juveniles. Perhaps we have our values mixed, but we were going to enjoy that cry.

Buster Keaton's new picture was held up for quite some time because one of the important members of his cast was suffering from Kleig eyes. Said member being Joseph Talmadge Keaton, the comedian's year-old son, who is a film actor of parts himself.

And just to show that he was temperamental too, Blacky, Marjorie Daw's German police dog, contracted Kleig eyes in trying to act up to his famous uncle Strongheart. Blacky goes on record as being alone in the canine-kleig-eye-class.

While Doug was doing "The Thief of Bagdad" in Hollywood, Doug, Jr., was actually in the heart of the Turkish Empire starting his film career by acting the Turkish episodes of "Stephen

Steps Out" for Paramount Pictures. The story was adapted from "The Grand Cross of the Crescent" by Richard Harding Davis. Theodore Roberts, Noah Beery, Harry Myers and Frank Currier head the support.

Douglas Fairbanks, Jr., the first son of a famous screen father, having thrown his hat in the ring, as a bid for an inheritance, perhaps more stable than Vanderbilt's, or other inherited millions, rivals in the same class loom on the silver-sheeted horizon. Julius Laemmle, son of Carl Laemmle, head of the Universal Film Corporation, is looked upon as the most formidable of those present.

We may all be enlightened on the whys and wherefores of divorce when Rupert Hughes' new picture on divorce, starring George Walsh, is released. The working title of the play is "Law Against Law," and the story deals with the varying divorce laws in the different states. Is it, we wonder, a drive to reduce the forty-nine codes existing in these United States to one federal code common to all? We feel that the divorce proctor ought to figure prominently in the story. In England this personage is of such high power that prospective divorcees who have been put on probation, clamor to gain admittance to a special hotel where they can be under her supervision for the required length of time, in order to be

(Continued on page 82)

The Untermeyer house at Yonkers, New York, served as the scene for many of the exteriors of "Zaza." Here we find Gloria Swanson and her director, Allan Dwan, engaged in friendly conversation while the cameras are being set up in another part of the estate





# New Joys of Living!

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causes of supple body and limbs—a clear skin—sparkling eyes—pretty shoulders—firm, symmetric breasts—luxuriant hair—it is absurdly easy to attain them.

You'll learn how to remove 30 or 40 lbs. of excess flesh in sixty days—without starving. How to remove every line in face or neck (unless you are past 60).

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Twenty-seven specialists are back of Olympian; most of them have devoted a life's work to the movement. The cost of it all was enormous. But shared by many, the individual expense is small. You may have the complete Olympian course including a whole year's unrestricted service from all departments, for a sum you'll call *trifling* in view of the big benefits in store for you! And *you can try it all*—for the present, at least—*without cost or obligation*. See offer printed here:

**Y**OUR dearest wishes of bodily health, mental vigor, and also womanly charm are all *within easy reach*. Not by drudgery, denial, or tedious study! The Olympian plan is a *fascinating* force for the better enjoyment of womanhood. It is interesting every step of the way. It is *easy* to follow. Read how these results are achieved:

The first fundamental of happiness is *health*. So, Olympian starts with the natural principles of health. Some of them, you may know. But what has always been lacking is *the key to their use*. You are told the scientific secrets of *applying* these principles with *full force*. Results are instantaneous.

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### Quick Development of Personal Attractiveness

Next are developed the traits which make for personal magnetism. The knack of making others like you is acquired—and the processes are *fascinating*. Your progress will astonish you.

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ifestations of womanly charm. Unmistakable changes are wrought in your carriage, poise, in your step, your attitudes in repose. The analyses, charts and pictures, the illustrated text, all are so simply and plainly set forth that every minute is interesting.

Olympian information and instruction will equip girls of eighteen for life. Mothers have told us their daughters have built mental and bodily perfection on the simple principles revealed in this course.

At the threshold of life, girls, and boys too, are immeasurably helped with this new and remarkable Olympian material.

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It is not exaggerating to say that any woman's married life is made vastly more enjoyable through enrollment with Olympian. The very things she wants to know, causes and effects.

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Olympia Society has caused this great course to be put in practical, compact form with every step so carefully charted, illustrated and described that anyone can put its principles to work within an hour after receiving the material. *Six thousand sets will be distributed for trial without a penny's payment.*

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The coupon below brings everything; without payment or promise to pay. Can any woman *afford* to pass it by?

OLYMPIAN SOCIETY (136)  
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Please send me, prepaid, complete Olympian text and material on approval without obligation. I will either return the course in one week or enroll, under the reduced-rate easy terms of your special offer.

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"Last night I came home with great news—a \$60 increase in salary! I took the money out of my pocket and asked Mary to count it. You should have seen her face light up when she found the extra \$60. I think she was even happier than I was, for it was the third increase in a year.

"To-day I am manager of my department—earning more money than I ever thought it would be possible for me to make. I owe it all to the training I received from the International Correspondence Schools. That little coupon was the means of changing my whole life."

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One hour each night spent with the I. C. S. in your own home will prepare you for the position you want in the work you like best.

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FIRESIDE INDUSTRIES Department 2711 Adrian, Michigan

## Greenroom Jottings

(Continued from page 80)

sure of their final decree. Needless to say, it is one of the most fashionable and exclusive hotels in existence.

Speaking of *affaires de cœur*, where is the romance of yesterday? We refer advisedly to that of Charlie and Pola. Little gossipy breezes wafted from California are linking Pola's name with that of a new admirer, William Tilden, the tennis champion. Can it be that Pola prefers tennis shoes to Charlie's original make?

For ourselves if Charlie should tuck in his toes as Mary has tucked up her curls, the sunshine of our smile would never be the same. And by the way, there's danger of it. He's directed a stunning tragedy. Suppose he should leave us cold for directing? Wouldn't that freeze your risibles?

Does Corinne Griffith's suit for divorce from her director-husband, Webster Campbell, following in the wake of other such divorces, mean that husbands shouldn't be directors and directors shouldn't be husbands? In consideration of prominent director-husbands and star-wives we should hope not, but temperament does play havoc even with the "perfect marriage." There are cases enough to prove it.

Has Pearl White left the quiet solitude of a French convent? Rumor comes from Paris that Pearl is now making a film special for a French motion-picture company. The picture is a mystery drama—the kind that Miss White revels in, and romps out of. The French love her nerve.

Players come and players go but the camera-crank grinds on forever. The Goldwyn-George Fitzmaurice producing unit which has been in Rome,

Italy, filming Hall Caine's "The Eternal City," recently returned to New York with eighteen thousand feet of film and yards of real adventures. Irene Fenwick and Lionel Barrymore were married; Mrs. Richard Bennett spent five weeks in a hospital, the result of a motor accident; and Barbara La Marr adopted another kid—a little two-year-old Italian, this time. When Barbara cabled the Ritz-Carlton Hotel for accommodations for herself, she requested that the management fit up an adjoining room for a nursery. If Barbara makes location trips to many more foreign countries she will have a little League of Nations in her home before she gets thru.

Charlie, the famous motion-picture elephant, has been sentenced to die. Charlie is to "walk the plank"—that is, he is to be towed out on a barge in the Pacific and told to step off. If he refuses, the Pacific fleet will have to take over the job and fire on him. The carrying-out of the death penalty on an elephant is not a simple matter. Charlie turned bad actor during the filming of "Brass Bottle" and attacked his trainer, nearly killing him. It was not his first offence—Charlie has killed five men and participated in innumerable rampages, since his arrival in this country twenty years ago. He is one hundred and eighty-three years old and has acted in one hundred and eighty pictures.

The honeymoon trail for cinema stars is like nothing less than the eternal last scene, where the united couple, after a warm and long embrace, wander leisurely down a never-ending path bordered with roses. Marguerite

(Continued on page 84)

Betty Compson is seen below with Marie Ault in a scene from one of the productions in which she is being filmed in an English studio, namely, "Woman to Woman"







BEFORE

Photograph of the hand of Mildred McKamy of La Grange, Ill., showing hand before wearing Dr. Egan's Magic Night Gloves



Dr. Egan's  
Medicated  
Night Gloves



AFTER

Photograph of Miss McKamy's hand after wearing the Magic Gloves just four nights

# Like Magic- these Gloves Whiten Hands

Astounding scientific discovery—Dr. Egan's magic night gloves! Make rough, reddened, work-worn hands soft and white overnight!

Results absolutely guaranteed in writing.  
LEGAL GUARANTEE BOND WITH EVERY PAIR.

Just think of it—putting on a pair of gloves for a night and finding your hands exquisitely white and soft! That is the magic of Dr. Egan's amazing medicated gloves! Nothing like them ever known! These gloves of medicated fabric (not rubber) actually turn your hands white, as white as a lily and as smooth and soft.

No matter how red your hands, or how yellow or how deeply blotched with freckles or liver spots—no matter how rough or coarse or work-worn your hands, the magic of these medicated gloves will turn them white and soft, fresh and young-looking.

Just one night's wear of these marvelous gloves is enough to convince. Wear the gloves four or five nights and you have a new pair of hands. It's the medicated fabric that does the work. The gloves are impregnated with a marvelous solution perfected by the famous Dr. S. J. Egan.

The medicated fabric when activated by the natural warmth of the hands has a peculiarly potent whitening and softening effect upon the hands. The hands become white—a charming, natural white. They become soft and white as velvet. And all so quick as to be dumfounding.

The complete \$5 Dr. Egan Magic Glove outfit which we are offering for a limited time at the special introductory price of only \$1.95 consists of the following: one pair freshly medicated



Wear them while you sleep or an hour or two a day while doing your work.

gloves; one hottle glove medicator; one jar Dr. Egan's Pore-Lax; one copy Dr. Egan's booklet, "The Care of the Hands"; all in a neat container. The Pore-Lax is a special cream to apply before donning the gloves to open the pores of the skin for the action of the medicated gloves. The glove medicator is for restoring the potency of the gloves after a period of wear.

## Try the Gloves FREE

See the magic of these medicated gloves for yourself! Test them at our risk. Send today for the complete outfit for five days' free trial. Note the difference in your hands from just one night's wear. See the complete and amazing transformation in three or four days. Mark how lovely your hands, how white and smooth.

## SEND NO MONEY

### Just the Coupon

Send no money now—just the coupon. Pay the postman only \$1.95 (plus postage) on delivery of the gloves. If in five days you are not more than delighted and amazed with the results from the gloves, just send them back and your money will be promptly refunded in full. We give you a written guarantee to this effect. You run no risk. Fill out and mail the coupon now or copy it in a postcard or letter. If apt to be out when postman calls send \$2.00 now. Our guarantee assures you of your money back if you are not perfectly satisfied. Address Dr. S. J. Egan, Dept. 58, 220 So. State Street, Chicago, Illinois.

### See How Astonished Women Are

"I never thought there was a thing in the world that could whiten my red hands," writes Miss Ruth Kinney, 1108 Rosemont Ave., Chicago. "Now after using the gloves only a week my hands are as white and soft as a person could wish for."

"My hands were a 'sight' from housework," writes Mrs. Butler of Chicago. "Now they are so white and smooth as to look like a new pair of hands. I cannot get over the wonderful change that took place so quickly."

"Have found Dr. Egan's Magic Gloves to be wonderfully successful," writes Mrs. S. Welner, Golden West Hotel, Reno, Nevada. "My hands were always red and rough and your gloves are making a great improvement."

\$1.95

### For Complete \$5.00 Outfit on This Amazing Introductory Offer

These gloves will soon be offered the public through the regular channel at \$5 the pair. But a limited number of sets are now being offered for advertising purposes at \$1.95. You can get this complete \$5.00 outfit for \$1.95 on this introductory offer. But you must act at once, as only ten thousand sets are to be distributed at the cut price. You may pay the postman, or, if you prefer, enclose \$2 with coupon and receive package all paid for. Remember, every penny of your money back if you say so. Clip and mail the coupon now before you forget.



Dr. Egan's is the Original Magic Glove Outfit

DR. S. J. EGAN, Dept. 58,  
220 S. State Street, Chicago, Ill.

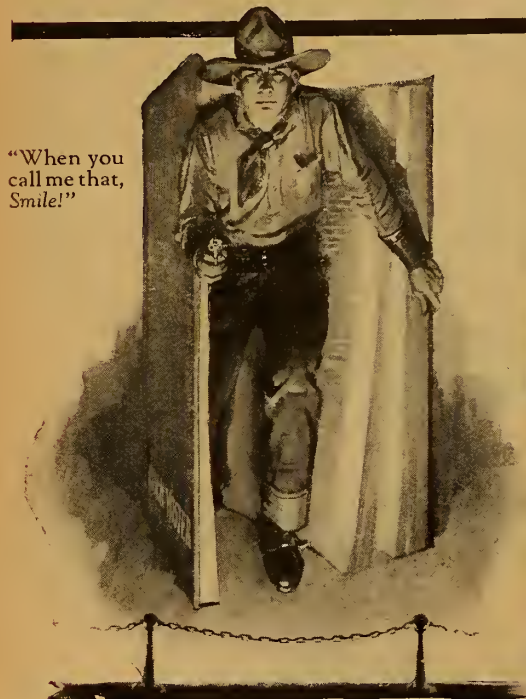
Please send me (in plain package) for free trial, a pair of Dr. Egan's Magic Gloves for whitening and softening the hands, with Pore-Lax and Mediator. I will pay postman \$1.95 (plus postage) on delivery of the gloves. (If you prefer, send \$2.00 now in full payment.) If I am not perfectly delighted with the change in my hands in 5 days, I may return gloves and get my money back in full.

Name.....

Address..... Glove Size....



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1650 Broadway, New York

## Greenroom Jottings

(Continued from page 82)

Courtot spent her honeymoon in one studio, while her husband, Raymond McKee passed his in another, making love to another woman as leading man in "Forget and Forgive"—quite appropriate.

Colleen Moore worked overtime during what should have been her honeymoon, starring in "Flaming Youth" and "The Swamp Angel," while the bridegroom, John Emmett McCormick, Western representative of the Associated First National Pictures, Inc., was chained, by work, to his desk. But later—

Lila Lee and James Kirkwood were still more unfortunate. Lila was summoned to 'Frisco to work on "Woman Proof" with Tommy Meighan while Kirkwood had to "stay put" in Los Angeles where he is playing the principal male rôle in "Ponjola." But that was not all—he was sent later to Georgia to make "Wild Oranges." When both pictures are finished, the bride and groom intend to take to sea in a boat without wireless equipment.

Another woman in the producing ranks—it's Josephine Quirk. "Jo," as she is popularly known, came to New York to join prominent Eastern associates. They have a novel production idea but wont reveal it yet. The first production will have an all-star cast with a head-line director. It will be adapted and supervised by Miss Quirk.

"When A Man's A Man," the first of the Harold Bell Wright stories to be brought to the screen by Principal Pictures Corporation, is ready for release. Edward F. Cline who directed the picture had as much trouble discovering the location for the exterior scenes as tho he had been prospecting for gold. The scenes were shot in and about Prescott, Arizona, the exact location pictured in the book, but Mr. Wright had taken advantage of poetic license in his descriptions and his dream spot was difficult to locate.

(Continued on page 106)

"No Mother to Guide Her," has brought Genevieve Tobin back to the studios and Kleig lights after a long sojourn behind the footlights



## PREFERRED PICTURES

Produced by  
**B. P. SCHULBERG**

Coming

"The Virginian"

from the play and novel by  
Owen Wister and Kirke La Shelle

"April Showers"

by Hope Loring and Louis D.  
Lighton.

"Maytime"

from the play by  
Rida Johnson Young.

"The Boomerang"

from the play by  
Winchell Smith and Victor Mapes

"White Man"

from the novel by  
George Agnew Chamberlain.

"Poisoned Paradise"

from the novel by  
Robert W. Service.

"When a Woman  
Reaches Forty"

by Royal A. Baker.

"The Mansion of  
Aching Hearts"

by Harry Von Tilzer and Arthur  
J. Lamb.

"The Breath of Scandal"

from the novel by  
Edwin Balmer.

"The First Year"

from the play by  
Frank Craven.

"The Triflers"

from the novel by  
Frederick Orin Bartlett.

"Faint Perfume"

from the novel by  
Zona Gale.

"My Lady's Lips"

by Olga Printzlau.

## NOW SHOWING

"The Broken Wing"

"Mothers-in-Law"

"Daughters of the Rich"

"The Girl Who Came Back"

"Are You a Failure?"

"Poor Men's Wives"

"The Hero"

"Thorns and  
Orange Blossoms"

"Shadows"

"Rich Men's Wives"



## This Is About Mrs. Joseph Schenck

(Continued from page 29)

Every time she makes a *bon mot* he looks around to see if you were properly impressed. Whenever Norma gets an unfavorable criticism, he looks around in a pained way to see how he could have unknowingly offended the writer. That anyone could sincerely find anything the matter with Norma's acting simply staggers his belief.

Norma is devoted to him. Once I heard some one suggest that she got bad stories. An expression of real pain came into her eyes. "Dear Daddy! and he has tried so hard on my stories," she said.

She always calls him Daddy. And when luncheon is over at the bungalow, she always finds some excuse to draw him back of the doorway on the pretense of a business conference, but I have noticed that the conference never arrives any where except at a swift little kiss that she stands on tiptoe to pass to him.

Sometimes to tease her serious Scotch director, Frank Lloyd, Norma comes out on the set smoking a cigaret in a long ivory holder. The director always scowls like a black thunder-cloud.

But "Daddy" never scowls. He wouldn't scowl if she came out smoking a Turkish hookah or a black clay pipe. If Norma did it, then it would be just exactly right—whatever it was.

### CINEMA

By LOUISE FAZENDA

(The Screen Star)

Husbands.  
Sand-storms in the Sahara.  
Parasols at Nice.  
Volcanoes.  
Shadows in an alley.  
Spring in New England.  
Tenements.  
Telephones in Dresden dolls.  
Whalers.  
Trumpet-flowers.  
Prize-winning babies.  
Lions.  
Revolutions.  
Racing in Cuba.  
Policemen.  
Amours of Elizabeth.  
Storm.  
Strange boudoirs.  
Old altars.  
Bathing girls.  
Battlements and armor.  
Unexpected telegrams.  
Baseball games.  
Mountains in Tennessee.  
Chinamen.  
Tombs in India.  
Cabarets.  
Swords.  
Forgetfulness.  
Hands in the dark.  
Kaleidoscope.

### ORIGINAL

"I see they're going to film the Ten Commandments."  
"That will be new stuff to most people."



## Teeth Like Pearls

### Don't leave that film-coat on them

Wherever dainty people meet, you see prettier teeth today.

In old days most teeth were film-coated. Now millions use a new-type tooth paste which fights film.

Make this free test, if only for beauty's sake. Ten days will show you what it means to you.

### Those cloudy coats

Your teeth are coated with a viscous film. You can feel it. Much of it clings and stays under old-way methods.

Soon that film discolours, then forms dingy coats. That's how teeth lose luster.

Film also causes most tooth troubles, and very few escape them. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

### The new-day method

Dental science has found two effective ways to daily fight that film. One acts to disintegrate the film at all stages of formation. The other removes it without harmful scouring.

After many careful tests these methods were embodied in a new-type

tooth paste. The name is Pepsodent. Leading dentists the world over began to advise it. Now careful people of some 50 nations employ it every day. And to millions of homes it is bringing a new dental situation.

### Other discoveries

A way was also found to multiply the alkalinity of the saliva as well as its starch digestant. Those are Nature's agents for neutralizing acid and digesting starch deposits. Pepsodent with every use gives them manifold effect.

These discoveries are everywhere changing the old methods of teeth cleaning. They have brought a new conception of what clean teeth mean.

### A delightful test

We offer here a delightful test which will be a revelation.

Send coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

What you see and feel will very soon convince you. You will learn the way to benefits you want. Cut out coupon now.

### Protect the Enamel

Pepsodent disintegrates the film then removes it with an agent far softer than enamel. Never use a film combataut which contains harsh grit.

**Pepsodent**  
PAT. OFF.  
REG. U.S.

### The New-Day Dentifrice

A scientific tooth paste based on modern research, now advised by leading dentists the world over.

### 10-Day Tube Free <sup>1311</sup>

THE PEPSODENT COMPANY,  
Dept. 340, 1104 S. Wabash Ave., Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

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Only one tube to a family.





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using the

### DELRAY ANKLE REDUCER

Works While You Sleep

Slip them on when you go to bed. In the morning your ankles are smaller. Reduces and prevents swollen and "puffed" ankles. Permits low shoes all year round. Slip on and off as a glove. Used by society women and actresses everywhere, and endorsed by the medical profession. Can be worn during the day with heavy silk stockings without detection.

### SEND NO MONEY

Simply send us size of ankle and fullest part of calf, and we will send you in plain wrapper a pair of DELRAY ANKLE REDUCERS designed to shape your ankles to fairy slimmest. On arrival pay postman \$3.25 (we pay all postage), and start reducing at once and painlessly. You will notice results immediately. Retain and support your shapely ankles when dancing, by wearing them. ACT NOW before the price is raised.

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**Standard Business Training Institute, Buffalo, N. Y.**

Name.....  
Street.....  
City.....

## In the Palace of the King

(Continued from page 45)

little blind sister, the Princess Eboli, old but still full of a fitful fire when she looked up on the young Don John, all the fairest of the Court would turn their flower faces away from Don John and gravitate by the very order of the day toward Phillip, their King.

Yes . . . the King rolled the sweet morsel of his brother's inglorious death under his tongue. His eyes shone with a sort of wet avarice. A distant glimpse of Dolores Mendoza walking with bowed head in the garden, like an incipient widow, did not change the King's mind. These silly women . . . with that valiant stripling gone he, Phillip, would teach them what a man's love was like. . . .

"What is the condition of the Treasury?" asked the King, well knowing what answer his crafty Perez would give before the Court.

"I have but told you, Sire, this very day, that the money is exhausted," came the expected answer.

There was a murmur in the Court. It had to do with the men fighting in Granada, with the fact that the Court had held high revelry ever since the departure of the troops which accounted for the now depletion of the Exchequer and with the fact that surely moneys were never so sorely and honorably needed as when called for by the troops fighting for the glory of Spain. But under all the murmurs all that Phillip caught was the name of Don John. It seemed to his fevered suspicion that all the people were concerned with was the safety of their darling. Don John . . . Don John . . . Don John . . . damn him!

The King shrugged his shoulders and turned away. He signified that such being the case it was unfortunate, but there was nothing to be done. Let the rabble rave and mutter among themselves. Once the young John was dead what could they do then. Weep over his flag-draped body. Inter him with trumpets and honors. And then forget him. Even Dolores would forget him. The young so easily forget. So very easily, as well the King should know.

From the King, Cortez turned to Dolores, who had come near, and handed her a blood-stained note. It was a hasty, broken line of possible farewell should he never return, as seemed entirely possible at that time.

Dolores placed the note in her bosom and walked away. Her father followed her. "You have made me the laughing-stock of the Court," he said angrily, "all our world knows now by your one simple gesture that if he returns you are to be his toy, his plaything, and that you are willing to be."

"Father," the girl said, wearily, "I have told you that you do not understand. If he returns, which may the good God grant, then I am to be his wife."

General Mendoza made the sign of the Cross before he said, "God grant that he may never return to destroy your faith."

But he did return. In the very teeth of defeat. Don John, unaided by the treasury of Spain, had turned that same defeat into victory by a brilliant attack at daybreak when the less subtle Moors were snoring and unprepared.

The word came at nightfall, "Granada is ours. The Infidel has been conquered and Don John is victorious!"

The Court fell into revelry then with its heart as well as with its body. Only



a small handful were sullen that the young hero was returning. One of these was Phillip, then King, and the brother of Don John. The other was old General Mendoza who, tho he loved the young John, loved his daughter so well that he would have preferred John dead than his daughter's shining faith in his destroyed, which event the unsanguine old soldier foresaw without a doubt. And the third was the Princess Eboli, who fostered a secret and sinister wisdom, to the effect that this youth was one whom a greater love than any she had to offer had snatched from her. Better that he should be dead, she thought, than that he should live to taunt her with the flashing of his strong, straight limbs, the lift of his brilliant head, the light in his eyes when he looked at that little pale-face, Dolores Mendoza, who was constantly following him with her great, pool-like eyes.

It would have been a day of unalloyed triumph for Dolores, if it had not been for her father's pronouncement made that morning. "Don John returns at the head of his army tonight," he said, and by the quick irradiation of her face he knew again how much this meant to her; "and tomorrow," her father continued, "you are to enter the convent of Los Huelgos where you will be safe from the world . . . and from him."

Dolores looked at him and her eyes made the old soldier vaguely uncomfortable. "Father," she said, "do you think that walls of stone or mandates of Kings have power against such a love as ours. John has come back to me from the very teeth of Death, now Life shall not keep him from me."

"You go to Los Huelgos tomorrow, madam," said the old man, "and if in this intervening night Don John attempts to cross your threshold I shall kill him where he stands. That is a soldier's oath."

The hour was late when Dolores, dressed in Inez' gown, stole into the sleeping-chambers of Don John. For the instant they clung together, locked, in love. Their eyes alone had told the story before. Dolores, one of the crowd to welcome him home, had stood alone for him. She and she only had been there on that wall, welcoming him back, who had come back for her.

There, in his arms, Dolores told him of her father's plot to separate them, and how that the next morning she was to be rushed to a Convent nevermore to abide in the world. John was wroth. "We will fly to Granada where I am ruler," he said, "and there I shall lead back an army against this King and his tin soldiers who refuse their men arms when they are in sore distress and steal away our loves when our backs are turned."

But Dolores pleaded with him to remember his oath of fealty to Phillip as King of Spain. "If only I may be with you," the girl said, "once I return to my own domain I shall be kept a prisoner until I am taken to Los Huelgos at break of day."

It was arranged between them that Dolores should be locked in an inner room of John's apartment and that in the morning they should flee the country.

A lover's impetuosity.

An hour later, when John returned, it was with Phillip his brother who, suspicious of he knew not what, had insisted that he hold counsel with his brother in his brother's chambers, an honor, it may be added that the King had never before conferred upon Don John.

And in that room, with Dolores locked within, the quarrel took place which pre-



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capitated first, it would seem, death and disaster, and finally triumph and happiness. Phillip insisted upon being admitted to the locked chamber. John, of course, refused him. Phillip drew his sword and in the combat ran it thru John's side. The young Don fell with a heavy crash to the floor and as Phillip started back, old General Mendoza ran into the room, in search of the missing Dolores. There, before him, lay John, dead, and over him, his murderer, Phillip, King of Spain. The General, as has been shown, was first of all a soldier of Spain. That its King should be so dishonored was unthinkable. "Sire," he said, with the snap decision of his training, "I shall tell the people that I, not you, are the murderer of Don John. Better that I should die for a crime not my own than that you should be dishonored."

And then with simple heroism, General Mendoza told the Court that, in a quarrel, he had killed Don John. He had not time to hear the hisses of the crowd before a dishevelled figure sprang to his side. Dolores, her eyes were wild, the sort of distraught wildness that comes from having been too long tormented.

"Grandeas of Spain," she cried, "my father has lied to you. I cannot tell you why he has done this thing, but I know that he is not the murderer of Don John. You ask me how I know this thing? I know because I was in my lover's rooms tonight and saw the whole affair. I will pay for my father's life with my dishonor."

When Dolores turned, weeping, to leave the scene of now riotous disorder she sought the King.

"Sire," she said, when she had gained entrance to the King, "I know who killed Don John. I was in his rooms tonight, which was why he would not permit you entry into the inner chamber. If you do not liberate my father, I shall tell what I saw with my own eyes and heard with my own ears. My father is dearer to me even than the King of Spain."

In the chamber of Don John, whither Dolores now turned, to weep her most bitter tears, she found Inez bending over him and heard that he was living. But she was never to know that she surprised Inez kissing the lips she loved—the lips that were denied her.

Outside the palace of the King the crowds, having heard red rumors, were surging and crying, "Long live Don John!"

They helped John to a chair and he whispered her name and Inez, having bathed his brow with her soft tears, stepped back into the shadows, while Dolores attended him. Then John made his difficult way to the window and bowed acknowledgment to the shouting throngs.

The King stepped beside them and under pressure of diplomacy welcomed his brother "back to life," who had so lately thought him dead.

Don John with bent knees acknowledged the royal favor and then said, "Sire, if you are really glad, you will grant me this favor I ask of you, your permission to wed Dolores, my Beloved."

Dolores' great eyes were upon him. In them the coward monarch read that his acquiescence was the just price of her silence. If, now, he should withhold what Death had twice restored to her she would reveal at any cost what she had seen in the apartment of Don John, Phillip raised his hand and publicly wished them well.

In the court-yard glad cries were heard. To the Hero the Fair. John was their well-beloved and the gentle Dolores had ever found fond favor in their eyes.

But within the palace John and Dolores heard neither shout nor cry. Their hearts closed out the world.





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## The Return of Blanche Sweet

(Continued from page 25)

I pondered. It seemed that we were not getting anywhere. Then a thought—and I asked "What do you consider the underlying principle of success in pictures?"

At this she laughed, almost derisively. Her little Marie Antoinette nose wrinkled wryly and her lips, almost always slightly parted, closed in an effort to suppress a broad, and perhaps pitying smile.

Then she answered quietly, inscrutably, "I have never been able to discover any underlying principle. If there is one, it has not been apparent to me."

"How long were you away from the screen?"

"Nearly four years the first time, a year the second time."

"And why did you forsake the silent art?"

"The first time? . . . oh, I wanted to give the public a chance to forget the poor stories I appeared in . . . there were other reasons, too."

It was evident that she did not intend to elucidate further anent her first retirement. As to the second, she said "I was ill for the better part of the year—and did some traveling—"

It was not thru anything Blanche Sweet said, but rather in what she left unsaid, that she disclosed her philosophy. The high unreasonable hopes of youth, these must have vanished long ago. Life has tempered her; neither the garish enthusiasms of the half-baked, nor the naïveté of the unsophisticated, can reach her. One of the very first stars of the cinema, under D. W. Griffith in the earliest Biograph days, she has seen the rise and fall of a myriad such as herself. She has seen each flare high, lighting the film firmament for a glowing year or so, only to recede into the black reaches of oblivion. And she is still in her twenties!

At one point she told me "What will be will be. It is when one hopes too much and believes too much that one can be disappointed. The main difficulty to surmount—on the screen or in life—is the disparity between what we are and what we aspire to be. An instance—a little girl—I knew began her picture career with the finest sort of esprit. Her belief in herself was unshakable. Then she saw herself on the screen, and didn't know herself! Yes—she actually watched herself for a whole reel, and when I told her that she did very well for her first effort, she broke down and cried. In all her life she had never conceived of herself as looking as she did, of having the mannerisms, the clumsy carriage, the lack of spontaneity, that the screen revealed! She had believed herself to be a surpassingly charming and graceful girl."

We discussed her husband, Marshall Neilan.

"Our viewpoints on just about everything are identical," she said. "You know, Mr. Neilan doesn't like anyone to talk about his faith in himself or the pictures or anything like that. Rather, he feels that he must just give all he has in him to every picture—and let Fate decide the rest."

She discussed her husband's democratic views, his keen feeling for life, his varied experiences, his understanding of the heart-beats of every-day people. Here she roused her first enthusiasm, which mounted as she discussed his ability to play the piano with a feeling that moved listeners deeply.

The conversation lingered dully upon Gertrude Hoffman, with whom Blanche Sweet once danced for a season; D. W. Griffith; symphony concerts; the art of cooking;



the mystery of cinema stars managing to work while having countless hobbies which they indulge daily—according to the magazines; and the fact that one enjoyed music, paintings, or the theater best when one chanced to be alone.

But, to the very last, I couldn't get her to profess a positive and unqualified belief in any theory, relative to life, art or the proper way to cook string-beans.

"It's all a Chinese puzzle," she concluded, as a huge touring-car drew up to take her away. "How can I possibly believe anything when I'm playing the part of a Spanish blonde in the picture we're filming now—and in my recent trips thru France and Spain I saw nary a blonde, harring the peroxide species, tho I strained my eyes seeking to find just one."

And in her eyes was an expression of bewilderment.

## Bill Hart Again Takes Up the Trail

(Continued from page 22)

He has been hurt. Let him hide his hurt from the world. Let him talk of his plans for the future. Dont trespass upon the forbidden territory of his heart.

"I'll be glad to get back to work," he says. "My contract calls for nine pictures. As the first one, I'm doing the story of Wild Bill Hickok. He was one of the great gunmen of the West. Following that, I'll do another Western picture, and then I plan to go to Alaska, and film a couple of snow stories, up there. Later I'll do a lumber story in the northwoods.

"The entire nine will be out-of-door stories, of course, and as the final one I'm going to film my new book, 'A Lighter of Flames.' It is the story of Patrick Henry's life, and I'll probably make a big costume picture of it.

"Yes, I'll be glad to get back to work." There was no enthusiasm in his voice. It fell away into silence.

So Big Bill Hart, again takes up the trail. An amazing trail it has been, so far, leading him from the obscurity of the Dakota prairies to the high places of world fame.

A stormy trail. A lonely one.

Bill believes that some day it will lead him to peace.

But I do not know. Fate does strange things with men like Big Bill Hart.

There are so few of them left.



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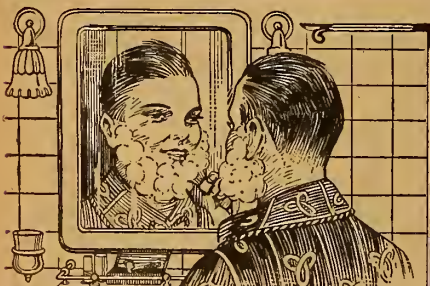
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## Is the Life of a Star Only Three Years?

(Continued from page 40)

"Take Mary Pickford for example. You have probably heard the remark made that she will never grow up. That is idiotic—she is giving the public what it wants—and they applaud, very seldom realizing the truth behind Mary's acting. They want her as a little girl—they consider her wonderful in little-girl parts—but they don't know that what they are witnessing is sheer artistry—because Mary is not a little girl at all! She is a grown, intelligent woman. She is a complete circle in herself. She has a marvelous business head, she is a devoted wife, she is a charming and fascinating woman of the world who can discuss any subject from finance to sculpture with authentic knowledge of what she is talking about—and she is the hardest-working person I know. She has ambition—she has genius—but she also qualifies her genius by taking more pains with her work than most of the other players put together. She is a great person.

"She has served her apprenticeship faithfully—that's what makes her great—and that is why her popularity will go on forever.

"You cannot produce Mary Pickfords or Charlie Chaplins or Douglas Fairbanks or Dick Barthelmesses in a short time. Every great actor or actress has worked for success—a long, hard time of it most of them have had, too. The real ones are willing to learn—they are perfectly content with small parts, with being coached and taught what to do and how to do it. You very seldom see any of the ones who have become suddenly popular last. The reason I named three years as the duration of time was because in that period, most of their backers will have had an opportunity to learn for themselves that the public wants more than looks in their players."

"What's John so excited about?" demanded a soft voice at our elbow.

We turned to greet Mrs. Robertson. She had on the prettiest blue-eye-matching hat we had seen in many a day.

"Oh, we were talking about the movie celebrities who sprang into fame overnight," he replied smiling fondly at his true-help-mate—true in the best sense of the word, for she has become indispensable to him in working out his pictures.

"You have certainly got him riding his hobby," she answered.

"He thinks there's nothing in the world that's as much fun as finding some player who has talent and helping it along. I agree with him. He thinks ability should be nurtured and fed with the greatest care. He loves doing it. You remember little May McAvoy? He says that she is an example of what happens to hot-house forcing of players. She has real talent. She is very earnest and a hard worker—but she was made a star before she was ready for it—and her managers have expected her to carry their pictures for them because they spent a lot of money in publicity."

While she talked, her eyes strayed down into the terraced garden behind the house.

"Oh," she exclaimed, "excuse me. I see a new purple flower and I must go to look at it. I can't imagine what it can be."

Our eyes met those of the director in amusement.

"Flowers are pretty important things around here," he smiled. "She nurses them with the same joy that I feel when I am making a good player out of a novice. You see

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what I mean, dont you, by all this talk about mushroom stars? Now, I consider Dorothy and Lillian Gish have worked long enough at their training. I expect great things from them. I think Dick Barthelmess has served faithfully—he has only been playing the featured parts for a couple of years—and look what he has accomplished.

"On the other hand, I think a girl like Dorothy Mackaill a clever little actress who with proper training, will some day make a real star."

## That's Out

(Continued from page 56)

4. For a highly emotional scene, deposit several large drops of glycerine in the eyes of the heroine in such a manner that they will start to roll down over her face just as the camera begins to grind.

5. In café scenes show some close-ups of the jazz band.

6. As a novel effect for dance frolics and masquerade balls, have several hundred toy balloons set loose with the spotlight playing upon them.

## MORE PRODUCER BUNKUM

All this talk from the producers about their anxiously seeking about for "new screen faces" is nothing but pure blarney. Lord knows, the producers need new screen faces badly enough, but they are not making any sincere or energetic attempts to do anything about the matter except in so far as it will mean some publicity for them in the papers. The producers claim that they are having trouble in getting young players with possibilities and requirements for screen success. Just where the film Moguls are doing their searching is a puzzle. Certainly not in the most logical places—the casting offices of the studio and the mob scenes in the sets. If they did they would very quickly find all the player material they claim to be hunting for. As a matter of fact, the producers prefer to go right along using the established favorites. Countless young players in Hollywood can testify that they have been refused parts for which they were fully suited on the grounds that they were "not well enough known."

## THE END OF THE COSTUME PICTURE

It can now be safely predicted that the costume picture will shortly die a sudden and unmourning death at the hands of theater-goers. As is his usual custom the producer has gone from one extreme to another. A couple of years ago he couldn't be persuaded to make a costume picture from any angle. The public didn't want them, he said. Today the producers are making nothing but costume pictures. That is what the public wants, they say. The truth of the matter is that the public neither wants costume dramas, nor doesn't want them. It wants interesting pictures, that is all. The trouble with the costume films of the old days was that they were all costume and no story. "Passion" showed what could really be done with period plays and for a while the public liked it. Now the producers are getting back to the 1910 model of picture—all costume and no drama. The theater-goers will soon revolt.

## FOR THE HALL OF FAME

We nominate: Bertram Grassby, one of the most subtle players, and one of the



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## The Woman Who Dared Not Smile

By Richard Sommers

EVERY man fell head-over-heels in love with Henrietta Blaine—until she smiled. Then the charm was broken.

Everybody agreed she would be absolutely irresistible if it only were not for her unsightly, discolored teeth.

Then, one day a miracle happened!

Henrietta appeared at May Osborne's dinner party and was seated at the table opposite George Gould. In the midst of a humorous anecdote George stopped suddenly and stared in disbelief at Henrietta whose lips were parted in a smile.

There followed an awkward pause at the table. All eyes were turned in the direction of George's stare and at once everybody knew: a wonderful thing had happened to Henrietta. Vanished was the ugly, yellowish stain that had for so long marred her teeth. Now they were white and radiant as oriental pearls—beautiful in their gleaming lustre and evenness.

And this is the story as Henrietta later told it to May in the privacy of her boudoir:

"Since childhood, I have been a chum of Martha Ryerson's, whose father is head of the famous Century Chemists. One night at the Ryerson home I told Mr. Ryerson frankly the tragedy of my awful-looking teeth and begged him to find a way to help me out. After months of experimenting this is the result."

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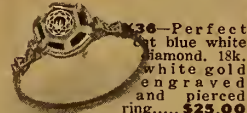
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### MOVIE THRILLS VS. NATURE

In the past few weeks several much-heralded superproductions have been released which individually cost into the hundreds of thousands to produce. Huge sets were erected, large mobs were employed, ships were wrecked, battles were staged and houses were burned by directors in an effort to give the public a big thrill. Yet not one of these films was half so thrilling, nor half so dramatic as the news weekly views of the mountains of lava from Mt. Aetna which slowly but irresistibly crept down inch by inch over the countryside sweeping and crushing everything before it into oblivion, while the peasants, only a few feet away from this sure death, casually packed their belongings and calmly surveyed the approaching doom. This is *real drama*.

### THOSE CLEVER SKIPPER LASSIES

We have yet to see the daughter of a screen sea captain who, upon the death of her father, was not able to assume full command of the ship and do everything from boss the villainous crew to steer the vessel safely into port.

### PET AVERSION OF THE MONTH

"Salome Jane." Another one of those George Melford affairs. Another good story gone wrong.

The world would be a much better place to live in if only we could find waiters in cafés as they exist in the films. These celluloid gents are always on hand when needed, they are most courteous, and they never spill anything over the guests. The only waiters we ever encounter seem to have nothing on their mind except calculations as to what the particular goof at this table is apt to slip them for a tip.

### WHEREIN NIBLO'S DIRECTORIAL PRESTIGE DROPS A FEW PEGS

"Captain Applejack," director Fred Niblo's latest effort, which was previewed at the Writers' Club in Hollywood this past month, will please many persons, and yet disappoint them at the same time. It will please them because "Captain Applejack" is an enjoyable film, but disappoint because Niblo gave his abilities to this type of production. While the picture hits some very fine comedy moments, it is for the most part hokum of the rawest kind. Altho it should be a good box-office attraction, it is *prima-facie* evidence that Niblo is headed towards too lofty a goal and that nothing in the way of first-class photo-drama can be expected of him.

### EVIDENTLY GOOD COMEDIANS ARE NOT WANTED

Raymond Hitchcock and Mrs. Sidney Drew are anxious to make a series of comedies along the original Sidney Drew lines, but state they cannot get any offers from film producers. Yet we have Monty Banks and the Hallroom Boys on the screen without any difficulty.

It begins to look as tho mountains were made for travelog expeditions to climb.



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## The New Motion Picture

(Continued from page 57)

machine had been constructed to meet the demand of sixteen frames to the second. The delicately balanced organism could not withstand the strain of the accelerated speed. It became necessary to construct special machines. This was the birth of Kinemacolor.

Some of us may remember way back in 1908 the sensational showing of the coronation of King Henry VII and the Indian Durbar, in color? The image passed before the eyes at such a high rate of speed, however, and there was an unnaturally frayed edge of color, that one strained one's vision in trying clearly to focus and successfully follow the pictures. A remarkable phenomenon was thus exhibited, but perfection in the colored moving picture was a long way off.

In 1912, Leon Gaumont of Paris concluded a series of experiments wherein he succeeded in employing three primary colors, instead of the two of earlier processes, exposing all three colors at the same time. Gaumont accomplished this effect by a triple lens.

But here again was the inventor and the process meeting unsuccessfully the acid test of all future motion-picture processes—commercial success. A special projecting machine was necessary and double the footage of film! For three separate pictures of the same image were made by the triple lens—one above the other. The speed was twice that of the black-and-white film, so twice as much film was necessary to show the same picture. This extra outlay precluded small theaters from patronizing the Gaumont process.

Color moving-picture photography received what would seem to be an effectual and permanent contribution that turned it in the right direction some five years later. Kinemacolor had employed two colors of the spectrum; Gaumont three, and now a new entrant in the field four.

In the New York Museum of Natural History, on February 8, 1917, the Prizma process was first introduced. The four-color division, as a matter of fact, included the entire spectrum of colors; there was red-orange, bluish-green, yellow and blue-violet.

Later patents, however, have covered a number of improvements of the Prizma process and we may say that most of the notable faults of all color processes have been practically eliminated. An up-to-date Prizma picture gives one somewhat the same sort of reaction that listening to a radio does.

First and foremost among the improvements in Prizma is the fact that its film may be shown with any type of standard projecting equipment and may be projected on any screen where black-and-white pictures are shown. In other words, Prizma emerges from the mere "curiosity" film into the open competitive market. It could never have hoped for any extended future without that advantage. Another practical feature of the improved Prizma lies in the fact that practically any action—meaning in density of light or shade, speed of movement and volume or mass—that may be photographed in black-and-white may be filmed with equal success by Prizma. Finally, the cost has been reduced to something like sixteen cents a foot from what was fairly recently twenty-five cents a foot. However, we may guess what a problem remains to be wrestled with in competition with black-and-white film, when we mention that the latter costs but four cents a foot!

The substantial reduction in cost and



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Prizma's adaptability to all types of projectors is due to several very ingenious adaptations of older principles. One curious thing is that a double-coated film is employed! A solution is then used which practically etches the image on the film. Next, the film is dyed, first one side then the other. This is the most ingenious feature of the new Prizma process. One side of the film is dyed a combination of colors that seem to include and blend the red half of the spectrum; the other side is an admixture of the green complements. Thus all the colors of the spectrum are filtered in each frame, for the frame is transparent and the light passing thru it catches the combination by projecting what it finds on both sides of the strip of film. The two dyes are of such a chemical nature that one side takes one color (red-plus) while the other takes the other (green-plus) without mixing or interfering one with the other. One color is back on another. Thus, what part of a prismatic color is missed on one side, is complemented on the other, the two combined composing nature's own colors!

The common fault of all early color pictures—a fringe of color surrounding every image—has been practically eliminated.

The most remarkable film made up to this time in natural colors is "The Glorious Adventure," produced and directed by Commodore J. Stuart Blackton in England last year.

I happened to be in London when "The Glorious Adventure" was receiving its final cutting and titling and assembling. Commodore Blackton was kind enough to sit with me thru a special showing of several reels of the extraordinary film and discuss differentiations from the black-and-white in which he had hitherto worked.

In "The Glorious Adventure," those who witnessed the film story saw a super-film of eight or more reels wherein were encountered and successfully dealt with, without exception, all the problems that one meets in any conceivable super-play. But we have here, in addition to motion, the no-less-extraordinary phenomenon of color. Yet it was all so natural, that it is doubtful if even a small percentage of the audiences realized the privilege they were enjoying.

"The Glorious Adventure" was just the sort of story that would best lend itself to color. Its picturesque background was that colorful period in English history just following the Middle Ages. And then fancy the opportunity for color in the Great Fire of London?

"The Glorious Adventure" was not fully appreciated in America, chiefly because it dealt with a segment of history that was remote—and almost local—to most of us. Without basic interest, even the color phenomenon was dissipated. The picture had its first showing in the famous old Covent Garden before what was without doubt the most aristocratic and exclusive audience that had ever before looked upon a photoplay. This was largely due, as we may surmise to the presence, as star of the playing cast, of Lady Diana Manners, daughter of the Duke and Duchess of Rutland. Another very original feature of this particular production!

Some of the scenes in the play bore extraordinary resemblance to animated old masterpieces. Its weaving among the English gardens and 'broidered costumes of the period was a perpetual delight to the eye.

But Prizma photography needs some special co-operation on the part of the director, I was told by their art supervisor. He made some minor criticisms of "The Glorious Adventure" in this particular. He complained that many of



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Commodore Blackton's color effects were spoiled by too-high lighting, which frequently resulted in a stained-glass color effect rather than the more subdued colors of nature. For in nature objects refract the rays of light that shine upon them and must never be given the effect of shining thru them, as they would thru a colored lantern slide, for instance.

We come back to our old question: What advantage is the colored film, or rather what advantage has it over the black-and-white?

It has many advantages without doubt. It enhances any picture wherein stress is laid on the esthetic and picturesque, as witness the glorious painting effects in "The Glorious Adventure." It is incomparable in such an educational subject as "The Life and Beauty of the Dahlia." But when it comes to delineating drama, it lends nothing! There is a wide differentiation between beautiful pictures and tense drama that nothing short of a dramatic story and emotional presentation can effect.

## The Stars and Their Planets

(Continued from page 74)

sionate nature would cause him to worry over any committed misdemeanor, and altho never verbally admitting he was wrong, he would demonstrate repentance thru action rather than by words.

Naturally temperamental and a born mimic with a vivid imagination, yet, he is scarcely resourceful in regard to self-entertainment, preferring greatly to be amused by others, and while a secret realization of his own mental superiority might cause him to be a trifle domineering and superinduce a tendency to criticize his playmates; nevertheless, he would be absolutely just in his conclusions. In after life, he could succeed as a humorist, a public speaker or a surgeon.

October 24 is the birthday of Mr. Bert Lytell and the position of the signs at that time gifts him with indomitable will-power, remarkable influence over others and great persuasive ability thru which he can obtain favors that would be withheld from many.

Altho rather self-centered, his egotism and jealous tendencies are overbalanced by immense self-control and he is attracted by projects characterized by novelty, daring or uncertainty, besides, his stern sense of justice would lead him to assist the oppressed, and altho naturally indolent, he can become sincerely efficient in pursuing a clearly defined course of action.

The natal day of that extremely popular comedian, Mr. Buster Keaton, occurs upon November 4, and this horoscope indicates pride and conservativeness coupled with respect for superiors or for people of renown.

In home or business he would expect to rule, always watching his own interests carefully, also, he would not easily divulge his plans, expressing only a guarded opinion and giving equivocal answers; nevertheless, he is quick to think or act, alert, restless and energetic and his brilliant mentality makes him a natural humorist.

The Scorpio men are peculiarly aggressive and should this trait occasion trouble, it causes them little concern, for, while they are, in a way sincere, the loss of a friend means less to them than to those of any other sign; however, they inspire confidence and admiration and altho very boastful, they, unlike the Virgo people, are rarely contented with a mediocre degree of success.

Unfortunately, personal esteem and self-



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Leading Lady with Eugene O'Brien in "Steve"

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HE watched her eyes, gleaming above the cover of her book. Were they really absorbed in reading or were they half flirting, teasing, playing with him? The little minx!

The charm of expressive eyes is all the greater when they are veiled by luxuriant lashes. Make your lashes appear long and heavy with WINX—the satin-smooth liquid for darkening the lashes. Apply it with the glass rod attached to the stopper, an improvement over the old unsanitary brush method of application.

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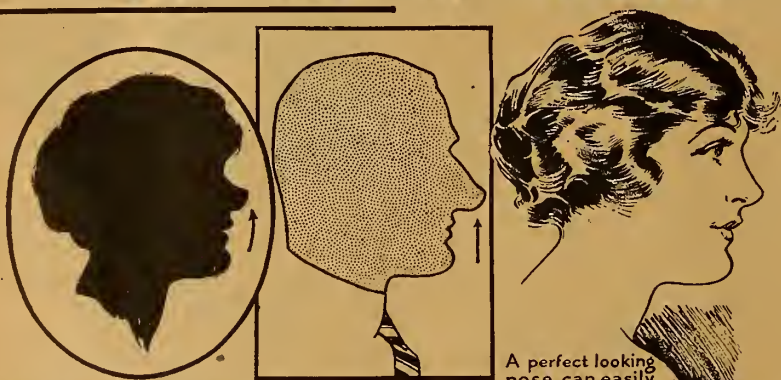
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TIME ADVANCES—as does science succeed in perfecting each invention. My 15 years of experience in manufacturing and selling Nose Shapers have proven to me that I can now offer to the unfortunate possessors of ill-shaped noses the most meritorious Nose Adjuster of the age. My latest improved Model No. 25 (U. S. and many foreign patents) has so many superior qualities that it surpasses all my previous shapers and other Nose Adjusters by a large margin.

In the first place, my newest appliance is better fitting; the adjustments are such that it will fit every nose without exception—my apparatus is constructed of light weight metal, and is afforded very accurate regulation by means of six hexagonal screws, which are regulated with a key and the screws are then locked in the desired position. These screws will bring about the exact pressure for correcting the various nasal deformities—such as: Long-pointed nose—pug—hook or shrew nose

—and turned up nose—and will give marked success in modulating the distended or wide nostrils. There are no straps to be pulled in order to exert pressure on the nasal organ.

Model No. 25 is upholstered inside with a very fine chamois (covering a layer of thin metal) which protects the nose from direct contact with the apparatus; this lining of metal causes an even, moderate pressure on the parts being corrected, thus avoiding a harsh, violent pressure in any one place.

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approbation are highly developed and they should examine their own experiences before criticizing others; nevertheless, they are never dishonorable, as are the men of October, therefore the end of their life is a propitious one.

Clever Miss Leatrice Joy, born November 7, is perceptive to a great degree, shrewd yet kindly, and while courteous and affable; she can, at the same time, be stubborn and determined.

She might be inclined to promise one thing and do another but she would never contentedly leave a task unfinished, even tho it requires a strong incentive to rouse this secretly indolent nature, and being deeply sympathetic, her loyalty may be counted upon, especially to those of her own family.

Kindly Mabel Normand, whose birthdate is November 10, while naturally sensitive, possesses a deceptive faculty for hiding her feelings under an assumed exterior of bravado.

This horoscope shows vivid imagination and pungent wit combined with a great measure of personal aloofness towards her own sex; in addition, an odd but useful characteristic is that she could successfully devise practical methods of doing the greatest amount of work with the slightest expenditure of effort.

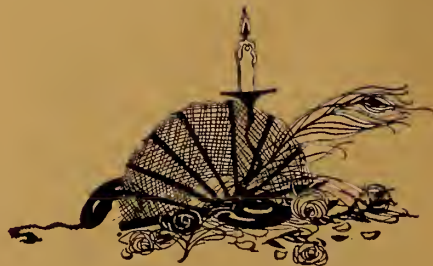
All Scorpio women are exceedingly clever in business, altho they tire easily in the home, also, being innately just, they invariably champion the downtrodden and depressed, but the brunettes are inclined to be curious and draw information from whatever source they may, bitterly condemning the faults of others in a sarcastic manner, and they become gossips in their old age.

In writing Fan Letters to Stars of this Planet, I can safely advise flattery, as Scorpio can be more easily coaxed than driven.

In love affairs they have great control over the opposite sex, easily winning forgiveness, even when in the wrong, but when depressed over heart matters, it is impossible for them to conceal their feelings, and like those of Aquarius (February) three marriages for them are frequently shown.

They attract those of September, January, March, May and July and their faults are boastfulness, gossiping, lust, slothfulness, greed, vulgarity and selfishness.

Others born under this Planet are: Rudolph Cameron, born October 24; Lewis Stone, born November 15; Reginald Denny, born November 20, Thomas Ince, born November 16; William Collier, born November 12; James O'Neil, born November 15; "Snub" Pollard, born November 9; James Morrison, born November 15, Emmett C. Hall (writer), born November 18, John Drew, born November 13; Dorothy Phillips, born October 30; Margaret Witcherly, born October 26, Jacqueline Logan, born November 13; and the late Edwin Booth, born November 13.





# Are You Satisfied With Yourself?

If you are——then DO NOT read this page

THIS message is for the woman who wishes to add to her store of beauty, charm, and intelligence.

ON December 8th, thru the new BEAUTY, we will give her the opportunity to develop a fresher personality, a more beautiful form.



THE Christmas number of BEAUTY will be different from any of the preceding issues. It is full of surprises.

BEAUTY will be the loveliest magazine for women on the news-stands; it will be entertaining, instructive and artistic.

December

Beauty

December

A Bigger Beauty

A New Beauty

A Better Beauty

**A Portfolio of Clever Women**—Because beauty is supposed to eclipse brains, it has often proved a handicap to the woman who attempts serious achievement. She is almost, without exception, forced to develop her talent in the face of great odds—in spite of beauty not because of it. The portfolio presented comprises photographic studies of seven beautiful women: an actress, a society leader, a dancer, a sculptor, a writer, an opera singer, a motion-picture star—who have arrived in a field quite outside their regular profession.

**The ideal heroine** as depicted by six well-known illustrators, who give their definition of a beautiful woman sketched in word and with pen.

**Helen Wills** on keeping fit. The seventeen-year-old tennis champion releases to the growing girl her own daily schedule of work, play, study and rest.

**On the Art of Wearing Clothes**—How harmony of detail and correct carriage give distinction to a gown that would appear ordinary otherwise.

**Irene Bordoni** on what the American woman should do to attain ideal beauty; illustrated with some exclusive portraits of the French actress herself.

## Departments:

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**Diet and Health**——with "Count Your Calories" as an entrée.

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**Reading for Relaxation**——conducted by a special librarian.

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**For Entertainment:** Humorous sketches of the opening of the Metropolitan Opera season in New York; a story translated from the French; the third instalment of "The Memoirs of Mme. Vavara"; a page of light verse. **For Information:** an article on the care of the teeth; the care of the baby's skin; on how not to catch cold; and the wearing of earrings.



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RELIEVE YOUR TROUBLE ZONE  
—the nose and throat  
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## The Answer Man

(Continued from page 78)

want to know if I think flappers make good wives. I reserve decision. You bet I answer the questions for the CLASSIC. They make me work around here for my \$10.50 per. Yes, Conway Tearle is still married to Adele Rowland. Thanks for the flower.

**BERRY PAUL.**—I see, bursting into Shakespeare. Yes he said "The evil that men do lives after them, the good is oft interred with their bones." Yes, I like Priscilla Dean. No, my head doesn't hang heavy on my shoulders, but my whiskers hang heavy on my chin.

**BOOK WORM.**—Yes, and life would be too smooth if it had no rubs in it. All I know is that Ethel M. Dell is in England, and you might be able to reach her thru her publishers. So you have always pictured me as a handsome cavalier, dashing fearlessly thru some Western forest or over the hot sands of the Sahara on a prize-camel. Take it easy, you have me wrong. I might dash around on roller-skates, who knows.

**LUCIE L.**—Content is stagnation; so move on please. If everybody was satisfied, there would be no progress. Brownie Vernon had the lead in "Queen of the Turf"; John Harron in "Thru the Back Door." Richard Travers in "The White Moll." Esther Ralston in "Crossing Trails." Write me again Lucie.

**ELEANOR P.**—I'm afraid that common sense is not very common. Milton Sills and Claire Windsor in "One Clear Call." No, Lila Lee is not Jewish; just a brunette.

**SAPHIE L.**—So you have been testing the virtue of patience, believing that all things come to him who waits, and disregarding the case of the lady waiting at the church. Take my advice and don't place too much stock in it. Mabel Normand is not married. Neither is Constance Talmadge now.

**D. DICKEY.**—No indeed, my secretary does not chew gum. She is most prim and proper—however a flapper. She reads "Les Misérables" and "Quo Vadis," etc. Yes, Viola Dana has her own car. They tell me she just purchased a garage that holds sixty cars. No, she is not buying sixty cars, just interested in real estate.

**BELMONT H.**—Well I wonder if you are more unhappy for what you have not or more happy for what you have? Marie Prevost is twenty-five. No, Harry Myers is no brother to Carmel. No wife—just a lonely old bach.

**GEORGINA.**—Your letter was worthy of a niche in the Hall of Fame. Really, you surely know the English authors. Julian Eltinge was playing in vaudeville last I heard. Saw him recently with his mother at Forest Hills Inn. Write me again.

**MAUDE W.**—I am quite happy, thank you, but I am deprived of the greatest pleasure that life has for a human soul. Ruth Roland is at present appearing in vaudeville. She will return to pictures this winter. Aileen Pringle and Conrad Nagel in "Three Weeks."

**BLONDY.**—Yes, and it is always the people who cry "I told you so" who never do anything. Charlie Chaplin is five feet four, weighs 125, and has brown hair and blue eyes. Lillian Gish has blue eyes and brown hair. Dorothy has blue eyes and blonde hair. Richard Dix was born in St. Paul, 1894.

**MELODIE.**—Sweet music from you. Yes, I like your new *nom de plume*. Last I heard of Blanche McGarity she was producing her own pictures in California. It seems to me you ought to have a lawyer

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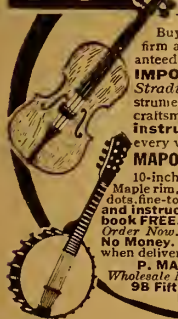
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If you want plenty of thick, beautiful, glossy silky hair, do by all means get rid of dandruff, for it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio

write to that magazine. Something wrong you know. Gladys Cooper is in England and Ivor Novello is in America. Dont place too much stock in Dame Rumor. You say Harold Lloyd is easily the most genuine, lovable and mirth-provoking of the comedians. Them's my sentiments and always have been. Sorry I cannot give you a list of those syndicates here.

IRMA J.—Yes, that was Kenneth Harlan in "Mama's Affair" and Anna Nilsson in "Ponjola." Richard Barthelmess is twenty-eight.

GRENILA.—Yes, and I understand that the man you mention is one of those who marry in haste and repent in Nevada. No, Claire Adams is not a star as yet. Give her time. Joseph Schildkraut is playing in "Dust of Desire."

DOLLY GRAY.—Pen and ink is wit's plough, but I use a typewriter. Baby Peggy is with Universal, and Phillippe de Lacey was with the Chester Bennett productions. Dont mind me in the least. That's what I am here for.

FLAPPER N. W.—So you really like Glenn Hunter. Who doesn't.

GLADYS C.—Various myself, I like all varieties, and therefore I like you. Why dont you run down to Los Angeles and see for yourself? Yes, Richard Barthelmess is married to Mary Hay and they are indeed a happy couple. Jack Mulhall married to Evelyn Winans. You refer to Ricardo Cortez—Cecil de Mille discovered him recently in the Ambassador Hotel dancing.

BUDDY.—That's just it. You must try it. One of the most important things to learn in this world is the value of money; and the quickest way to learn the value of money is to try to borrow some. I asked the editor for ten the other day, and you should have seen her. Why Miss Fletcher usually selects who is to appear on the cover. Lillian Gish is twenty-seven and unmarried. Jewel Carmen in "The Tale of Two Cities." Did you start out to write the five-foot shelf of books?

DARE DEVIL.—Pleastermeet yer! Write Harold Lloyd at the Hal Roach Studios, Culver City, Cal. Richard Barthelmess at Inspiration Pictures, 565 Fifth Avenue, New York City. Is that all?

WINKLE.—*Tout à vous* means wholly yours. Yes, Claire Windsor weighs 140 pounds and is five feet six and a half. Gloria Swanson weighs 112 pounds. I wish you luck, that's the best I can do.

CUCU.—Yes, and people seldom improve when they have no other model but themselves to copy after. I suppose she referred to her red lips. So Mary MacLaren is your favorite. Address Jane Novak at Chester Bennett Productions, 3800 Mission Road, Los Angeles, Cal. So much for that.

RICHARD P. W.—Hello there. Another fine letter from you. Keep up the good work.

ANNA T.—All the way from Belgium. Welcome Anna, to the Statue of Liberty. You can subscribe to this magazine for a year. Write to me often.

CLIFFORD J. J.—Yes, Boswell said "Hell is paved with good intentions." So you like the department "Stars and their Planets." It is interesting. Thanks for all the kind things you say about me.

GOLDA.—Hello and thanks for remembering me. How's your sister?

QUESTION BOX.—Pretty acute! Almost, but not quite. I dont file the letters I receive—I would have to hire a warehouse if I did. I know of no such list. Most companies are buying stage plays and books. Well I enjoy what I have and hope for what I lack.



Earle E. Liederman  
as he is to-day

## Pills Never Made Muscles

### Wishing Never Brought Strength

NO one can paste muscles onto your arms and shoulders. If you wish a strong, healthy body, you must work for it. And if you don't have one, you are doomed to a life of misery.

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### PEP UP!

Don't let it get you, fellows. Come on out of that shell and make a real man of yourself. Build out those skinny arms and that flat chest. Let me put some real pep in your old backbone and put an armor plate of muscle on you that will make you actually thrill with ambition. I can do it. I guarantee to do it. I will put one full inch on your arm in just 30 days and from then on, just watch 'em grow. This is no idle boast. It's the real works. A genuine guarantee. Come on now. Get on the job and make me prove it.

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# Susie Takes a Chance

(Continued from page 34)

"Perhaps she doesn't realize that if she made good you would be willing to pay her a handsome salary," he suggested.

"I should be willing to pay you three hundred a week for a period of six months or so," Mr. Riegelman said, "and then if you make good your salary would be increased until you—well, frankly, until we are paying you as much as Magda Basarov got."

Susie shook her head stubbornly. She didn't care if they offered her twice what Magda Basarov got. It wasn't worth it. No amount of money was worth it.

"Perhaps you don't realize that we paid Magda Basarov upwards of thirty-five thousand a year," said Mr. Riegelman gently.

"I'm sorry," Susie said, "but I cannot accept your offer."

"I don't see how we could pay you any

Susie looked at him gravely.

"Yes," she said.

When they had gone, Armistead looked at her quizzically.

"You know, Susie," he said, "I couldn't tell for the life of me whether you were holding out on him or not."

"Didn't I tell you this morning that I hated being Magda Basarov?"

"Yes," Armistead said, "you did. And there's something queer about it, too."

"Queer?"

"Of course. It just isn't natural that a young and pretty woman would flatly refuse the chance to become famous overnight—at a handsome salary."

"That's all you know about it," said Susie bitterly.

"I'd like to know more," Armistead said. "I'm just as curious as I can be. Won't you tell me?"

## What Has Gone Before

Susie Treadwell, a beautiful girl in a small town, decides to go to New York to realize her ambition to act. She leaves behind her Clay Newton, artistic photographer, who has not the courage to break away. Susie arrives in New York, and secures a position as secretary to a young playwright. Things run smoothly until her employer slips off to Europe without paying her. Susie fails to find a new position. Then, because of her resemblance to Magda Basarov, the famous movie star, who wishes to disappear for three months, Susie is asked to impersonate her and receive one hundred dollars a week for doing it. When Philip Garner, the playwright, returns from Europe he fails to recognize Susie. Thinking she is Magda, he confesses to her his love for Susie whom he says she resembles. In the meantime, Clay Newton notifies the police that Susie has disappeared. The papers are full of it. Garner is suspected of having kidnapped her. Susie writes Clay telling him she is safe. Philip takes Susie as Magda to a party where she overhears a remark that Magda had married a crook and that if the news leaks out her motion-picture contract becomes void. A strange man rushes up to Susie and kisses her. A moment later a woman shoots him and turns the revolver on Susie. Phil saves her but is chagrined because he believes the man to be her lover. Susie is now subjected to a grilling by the police and a rapid fire of cameras and reporters. She succeeds in fooling all of her questioners except one reporter, to whom Magda has confessed her marriage in confidence, as a safeguard against his publishing it. He insists upon sending his photographer for exclusive pictures. The photographer who comes is Clay Newton, Susie's old friend. He recognizes her.

more than we paid Magda Basarov," Mr. Riegelman said.

Susie laughed.

"I'm not holding out for a larger salary, Mr. Riegelman," she said. "I simply don't want the job at any price."

Mr. Riegelman leaned forward, and surveyed Susie with a new interest. He perhaps owed his success in life to a faculty for becoming more interested at the point in a negotiation when other men became discouraged.

"Tell me about it," he said. "Don't you like the idea of being an actress?"

Susie hesitated. He was so pleasant that she longed to tell him the truth. And yet she couldn't. She could only resist.

"Didn't you ever, as a little girl, dream of being an actress?" he asked.

"Yes," Susie admitted.

"And now that your chance has come you don't want it?"

"N-o-o-o," said Susie slowly.

"Ah," said Mr. Riegelman, "I see—it is some private and personal reason—perhaps temporary."

"Probably permanent," Susie said succinctly.

Mr. Riegelman arose. The rest rose also.

"Then we must ask your pardon for troubling you, Miss Treadwell. But if there is the faintest possibility of your changing your mind—may I see you again?"

Susie hesitated. She could hardly bear not to share her secret with somebody. And, besides, Armistead might be able to help. But she could not tell him. She could have told another woman. But she could not tell Armistead.

"I'm sorry," Susie said. And even as she spoke she had ceased to think about Armistead, or to hear his next words. She was listening for just one sound, the sound of the telephone. It had been hours since she had left that message for Phil Garner.

"I see you don't want to talk," Armistead observed.

"No," Susie said, "I want to be alone."

She had her dinner in her room and afterward she slipped down-stairs and out on the terrace. She walked back and forth, thru the formal garden at the back, in the gathering dusk of the summer night. She walked back and forth for an hour, while a red harvest moon, red as any Belasco ever hung against a back-drop, came up over the poplar tree. . . .

Susie sat in a garden seat, staring at the red disk of the moon. She was aware that some one was coming down the path toward her. She half-rose from her seat to run. And then she sank back. It was Phil Garner.

"Magda," he cried, as he came close, "tell me the truth. Do you love Val Collins?"

(Continued on page 104)



# 16



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*You Know You Belong to Somebody Else*

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## Susie Takes a Chance

(Continued from page 102)

"No," Susie said. He knelt at her feet, took her hands in his.

"Then," he said, "nothing else matters." "No," Susie said, "nothing else matters—unless . . ."

Phil Garner stood up. "Unless what?" he asked. Susie looked up at him, half-shyly, half-provocatively. It was not the gesture of Magda Basarov. It was the gesture of Susie Treadwell.

"Unless—" she began. But she could not finish the sentence. She dropped her eyes. The next moment she was in Phil's arms.

"I love you," he said, "I've always loved you."

Susie raised her lips to his. He held her close, held her with that fierce tenderness for which she had longed.

"And now," she said, releasing herself, "I must finish my sentence. I can't let you kiss me under false pretences."

Phil laughed. "What do I care what the pretences are—so long as I can kiss you?" he asked. He kissed her again.

"Wait," she said. "You must wait." Phil dropped his arms.

"I wait," he said, smiling. "I said nothing else matters unless—" "Yes," said Phil.

"Unless you mind my not being Magda Basarov."

Phil shook his head. "That's too deep for me," he said. "Because," Susie went on, "I'm not Magda Basarov. I'm Susie Treadwell."

Phil put one hand on each of her shoulders, gazing at her in the moonlight. "Good lord," he said.

"You don't mind?" Susie asked. "I'm glad," he said. "I fell in love with you in those few days you worked for me. I've been looking for you ever since. I—I—" he shook his head—"I have been so

ballied up I didn't know. . . ."

Susie laughed happily. "I fell in love with you, too," she said. "But I couldn't tell you the truth—before."

Phil put his arm around her, held her close. Susie leaned her cheek against his. "Of course," she said, "if you'd rather have a Magda Basarov for a wife—I can go on being Magda Basarov. Quadrangle has made me the offer."

Phil frowned. "Do you really want to?" he asked. "I think it would be rather fun," Susie said gayly.

"Hmmm," Phil said. "But of course I won't if you don't want me to," she finished.

"You shall do exactly as you please," Phil said, "provided you'll marry me at once."

Susie laughed softly. "I'd like to see Mr. Riegelman's face," she said, "when I tell him I've changed my mind."





## On the Camera Coast

(Continued from page 68)

The star thinks, however, that it will offer him the greatest opportunity of his career.

In "Anna Christie" Blanche Sweet is making one of the greatest sacrifices of beauty to realism, ever seen on the screen. The part calls for a hard-boiled, sick, ghastly pale, little prostitute. The star's make-up in the part is simply marvelous. She makes the little Swede street-girl at the same time fascinatingly repulsive and pathetic.

The rushes seem to show her performance as in every way equalling if not surpassing in power and tragic appeal that of Pauline Lord on the stage.

Mary Miles Minter's break with her mother has furnished a great opportunity for us all to take sides on the "mama" question, with regard to unmarried young film ladies.

Miss Minter has just filed a suit to recover from her mother one million dollars, which she claims mama has pocketed of salaries and investment returns due her. She also relates plaintively how her mother harassed her, how her friends were all picked carefully for her. She was told just what people would be good and profitable for her to meet and who would not. She was compelled to ask her mother for her own money to buy a wrist watch or a dog or a chocolate sundae.

A few months ago, it became known that Miss Minter had made a break for freedom, had left her mother's house, and was living with a young married couple who were considered by her mother one of the "impossibles."

Now with her mother ill in a hospital, she is making the split final. Sob stories in the Los Angeles papers have affected her not a whit.

"My mother dying and asking for me?" she sniffed. "I have been in connection with her doctors every day. They say she is not in the slightest danger. It is a play to get me back in the yoke again."

Some there are who cheer for the daughter, and some who weep belligerently for the mother. At any rate, it will give officious and iron-handed screen mamas an awful scare, if Mary Miles Minter gets away with it. It will be a precedent for a revolution.

Kenneth Harlan says that, with "The Virginian," he is turning over a new leaf. He is thru with beautiful young men parts forever. Not that he has determined to devote his life henceforth to westerns. But the dress clothes are going back to the wardrobe trunk for a long vacation.

Hereafter he intends to confine his attention to character leads.

And don't forget that the other Mary has a mother. She was there the other day, when Mary Pickford was telling me about a speech she made in San Francisco during the war.

"I remember it," said Ma Pickford emphatically. "There was a German-looking man there who kept walking up and down with his hand in his coat pocket as tho he had a revolver. I thought he was going to shoot at Mary and I was all ready to throw myself in front of her."

"Mother," gasped Mary. "This is the first I ever heard of it."

"Well," retorted her mother.

"But mother you would have been

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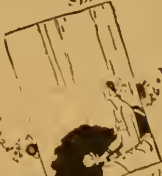
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To the man with pick and shovel the digging of holes for telephone poles is a slow and arduous task. Under favorable soil conditions three to five holes are for him an average day's work. Under adverse conditions perhaps he can account for only one. When the hole is dug, eight or ten men are required to raise the pole with pikes.

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Hundreds of devices to quicken telephone construction, to increase its safety to the employee, and to effect economies are being utilized in the Bell System. Experiments are constantly being made to find the better and shorter way to do a given job. Each tool invented for the industry must be developed to perfection.

In the aggregate these devices to multiply man-power mean an enormous yearly saving of time, labor and money throughout the whole Bell System. Without them telephone service would be rendered neither as promptly, as efficiently nor as economically as it is to-day.



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killed, throwing yourself in front of me. You hadn't any right to—"

"And who has a better right?" demanded Mrs. Pickford belligerently, and then she softened and added, "Well, Mary, it turned out to be only a man trying to get up the courage to tell you how his little girl loved you."

According to Herbert Brennon, her director, Pola Negri is a great artist, an unselfish, sweet girl—but trying. "It's like driving a very high-spirited horse," he said, "a wonderful experience, but you don't want too much of it. Negri is the greatest actress of this generation, but I wouldn't want to direct more than one picture a year with her."

He says that in the "Spanish Dancer," Pola has stopped trying to mold her acting to what was alleged to be the American taste and has let herself go. The results, he says, are magnificent.

## Greenroom Jottings

(Continued from page 84)

Marguerite de la Motte, John Bowers, Robert Frazer, June Marlow, Fred Stanton, George Hackathorne and John Fox, Jr., are among the chief players of the production. "The Winning of Barbara Worth" will probably be the next Wright story to be filmed.

Corinne Griffith is now in Hollywood acting the part of Madame Zattiany, the central character in Gertrude Atherton's popular "Black Oxen." Miss Griffith has been studying her part diligently and it has demanded the burning of midnight oil. Madame Zattiany is a former belle of New York's four hundred who has reached the age of the dowager class but refuses to stay put. She undergoes the famous "rejuvenating" process and re-enters society young again, a contemporary of her former associates' daughters, and more beautiful, yet with the sophistication of her years. The part is enough to make or break any star. It is in good hands.

Rodolph Valentino has been insured for one million dollars. We believe the Ritz-Carlton Pictures, Inc., wise in so doing. Rudy is so popular that he is more than apt to be smothered with kisses or choked with uninvited hugs, or still more likely to break an arm or a light fantastic toe while climbing out of a back-stage window to escape the admiring mob. London and Paris seemed to forget their traditional polish while Rudy was there and were just as boisterously mad about him as America. Perhaps Rudy, Winifred Hudnut, his wife, and their two Pekingese pups, went from London to Paris by aeroplane as a matter of protection. But American flappers did not run any chances of being forgotten even tho they were separated from their idol by the ocean—they sent him more than five hundred letters a day and Rudy sighed contentedly and said life would be very dull without admirers. The Valentinos returned to the States in the fall, Rudy to stage his law-suit with Famous Players, Winifred to display the lovely gowns and hats she got in Paris.

Old admirers of Laurette Taylor and those who have never met Miss Taylor, save on the silversheet, as the adorable Peg O' My Heart, have another treat

(Continued on page 115)



## Manufacturers, Distributors and Studios of Motion Pictures Outside New York City

American Film Co., 6227 Broadway,  
Chicago, Ill.  
Bear State Film Co., Hollywood, Calif.  
Bennett, Chester, Prod., 3800 Mission Rd.,  
Los Angeles, Calif.  
Carson Studios, Inc., 1845 Alessandro St.,  
Los Angeles, Calif.  
Century Comedies, 6100 Sunset Blvd.,  
Hollywood, Calif.  
Charles Chaplin Studios, 1420 La Brea  
Ave., Los Angeles, Calif.  
Christie Film Corp., 6101 Sunset Blvd.,  
Hollywood, Calif.  
Commonwealth Pictures Corp., 220 So.  
State St., Chicago, Ill.  
Coogan, Jackie, Prod., 5341 Melrose Ave.,  
Los Angeles, Calif.  
Dwan, Allan, Prod., 6642 Santa Monica  
Blvd., Hollywood, Calif.  
Famous Players-Lasky Studios, 1520 Vine  
St., Hollywood, Calif.  
Ford, Francis, Prod., 6642 Santa Monica  
Blvd., Hollywood, Calif.  
Fox Studios, 1401 Western Ave., Holly-  
wood, Calif.  
Goldwyn Studios, Culver City, Calif.  
Hart, William S., Studios, 5544½ Holly-  
wood Blvd., Hollywood, Calif.  
Ince Studios, Culver City, Calif.  
Leah Baird Prod., Culver City, Calif.  
Lloyd, Harold, Prod., Hal Roach Studios,  
Culver City, Calif.  
MacDonald, Katherine, Prod., 945 Girard  
St., Los Angeles, Calif.  
Mayer, Louis B., Studios, 3800 Mission  
Rd., Los Angeles, Calif.  
Metro Studios, 1025 Lillian Way, Los An-  
geles, Calif.  
Morosco, Oliver, Prod., 756 So. Broadway,  
Los Angeles, Calif.  
Pacific Studios, San Mateo, Calif.  
Pathé Frères, 1 Congress St., Jersey City,  
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Ray, Charles, Studios, 1425 Fleming St.,  
Los Angeles, Calif.  
Roach, Hal E., Studios, Culver City, Calif.  
Robertson-Cole Studios, 780 Gower St.,  
Los Angeles, Calif.  
Roland, Ruth, Prod., Culver City, Calif.  
Sennett, Mack, Studios, 1712 Glendale  
Blvd., Los Angeles, Calif.  
Stahl, John M., Prod., 3800 Mission Rd.,  
Los Angeles, Calif.  
Stewart, Anita, Prod., 3800 Mission Rd.,  
Los Angeles, Calif.  
Talmadge Prod., 5341 Melrose Ave., Los  
Angeles, Calif.  
Tourneur, Maurice, Prod., Ince Studios,  
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Vidor, King, Studio, 7200 Santa Monica  
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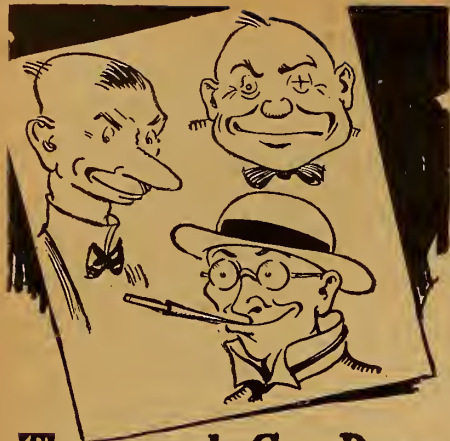
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## The Editor Gossips

(Continued from page 47)

This last month Zasu Pitts and her husband, Thomas Mallory, came to New York. They stopped with Mrs. McAvoy and May at the Hotel Des Artistes. Zasu came East to play with Glenn Hunter in "West of the Water Tower," and Tom came to be with Zasu. The Goldwyn Company took advantage of Miss Pitts' presence in Gotham to have her meet the different magazine and newspaper people, inasmuch as she just finished her rôle of Trina in von Stroheim's "Greed."

We were interested in meeting her, frankly. Once someone told us that she was a curious person, touched with decadence. This provoked our curiosity. We visualized her in queer garments. We imagined her intoning morbid, sophisticated utterances. Then we saw Zasu. Our preconceived notions died a terrible death. She wore a chic tan wooly sport suit and a little black felt hat. And sometimes, when she's talking to you about Tom or the baby or her mother-in-law, she slaps you on the shoulder with the back of her hand, exactly after her manner on the screen. We wish we could remember who told us about her. It is the most erroneous thing we've ever heard.

Decadent! She's the antithesis of that. She's friendly. She adores her big, good-looking husband. She has worshipful praise for Eric von Stroheim who gave her a chance to emote when she was just dying to emote and everyone laughed at her and told her her forte was comedy... good, wholesome comedy. She travels in the subway and in street-cars. And she cannot resist French pastry.

Before we met her she had been lost in the subway and had failed to keep her appointment at the dentist's. Husband Thomas groaned, after the way of good husbands, hastening to the nearest telephone. He confided to us that he had just finished paying a dentist bill wherein Zasu had been outrageously charged fifty dollars or something like that for a broken appointment. Zasu reached for his hand under the table and told him she would certainly have called the dentist but she didn't know his name, only his address; and anyway she had only had one more nickel which she needed to get to our tea-party.

And then Mr. Mallory ordered a second mocha and nut concoction for her altho he had frowned upon the first when Zasu selected it from the tray.

We liked being with them. The cares of the world rest lightly indeed upon their young shoulders. And their glorious sense of humor gives you hope that their adoration for one another will stand the test of the years.

Movie stars who don't travel to the soft purr of a Rolls-Royce... Movie stars who get down to their last nickel... We liked them.

Then George Hackathorne came to New York. And on his lips too was a song of praise for Eric von Stroheim. We remember how he rushed back to California six or seven months ago, sacrificing an opportunity which was about to materialize here because von Stroheim wanted him for the cripple boy in "The Merry-Go-Around."

And altho he only worked under von Stroheim for a little over a week before Rupert Julian undertook to complete the picture, he feels it was worth while. Like everyone else we have met who has



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worked with von Stroheim, he believes definitely in the man's genius. And beyond that he likes him.

The opportunity he sacrificed, by the way, was a prominent rôle in a D. W. Griffith production. He was being seriously considered. He has always wanted to play under Griffith, so he says, and he is East this time with that specific purpose. We understand, too, that Mr. Griffith is immensely interested in him. It is natural that he would be. And we think it would turn out to be a splendid combination. Hackathorne has proved beyond a doubt that he has a gift of generous measure and it is with Hackathorne's type... a sensitive, poignant type... that Griffith accomplishes the greatest things.

"I may be doddering with age," George Hackathorne told us "but some day I'm determined that I'll play under Mr. Griffith."

Motion-picture editions of novels which have been filmed are becoming more and more popular. We have noticed that the book-shops are filled with them. And the latest motion-picture which has given scenes from its action to illustrate a novel is Pola Negri's latest offering, "The Cheat."

A complimentary copy of this came to our desk the other day and as yet, we have not had the time to read it thoroly. Russell Hollman is the author of this novelized version and if the entire book is as well written as its beginning it should enjoy a popular sale.

*A.W.F.*



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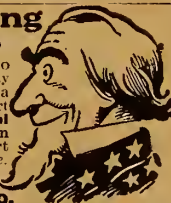
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L. M. Knopp, Director, Dept. 12  
55 E. 4th St., St. Paul, Minnesota.



## Zaza

(Continued from page 64)

what she had just done to Florianne. Before the door of an eminently respectable dwelling in an eminently respectable neighborhood in the heart of Paris, Zaza paused and rang the bell. Natalie, her maid, tripped up the steps behind her and there they stood, Zaza in a daze but still determined, the maid trembling and cowering behind her.

"Come in," said a smiling maid, answering the bell. "Madame Dufrene is expecting you. She will be back very soon."

Zaza looked at the woman as tho she were not there. She walked in like an automaton and sat down dully. "Madame Dufrene . . . Madame Dufrene?" On a table near her lay a neat little pile of letters. She looked at the top one—Madame Bernard Dufrene . . . at the next one, Madame Bernard Dufrene . . . Madame Ber—

Mother of God! The man was married!

But of course. That was why he had not wanted to come out to the country with her, and that was why he could not take her to America. He was married! Her man! Her own Bernard! A little gust of feeling shook her body. She began to tremble. The walls seemed to close in on her and the room grew black. She could scarcely breathe and she thought her head would burst. Her man! Yes, he was hers, belonged to her, was bound to her, in bondage to her, by the only tie Zaza had ever been able to recognize. Never would she give him up. Never. He could find some way to free himself and come to her. Zaza felt her claim to be, if not a prior one, a stronger one.

"I will never give him up," she said aloud, and the sound of her voice fairly terrified her, it was so strange.

The thin sweet voice of a child floated suddenly out on the still air accompanied by fluttering piano notes picked out laboriously with one finger. "Mon pa-pa, Bernard, il m'ai-me," sang Yvonne. Zaza's heart constricted. She opened the door of the music-room, and a little girl looked up at her with startled eyes. His daughter! She looked like him—the same grey eyes, brown-flecked, the same resolute chin, only softened, the same fine brown hair.

"Oh," exclaimed Yvonne, "how pretty you are! What is your name?"

"Come here, child," said Zaza clutching her bosom, as the little girl drew nearer, "You too are pretty. What is your name?"

"Yvonne. I look like my papa," she answered proudly.

"Let me—let me caress you," murmured Zaza beginning to cry. "I am very unhappy."

Yvonne laid her warm pink cheek softly against Zaza's cold white one, whispering tender little condolences, patting her trembling hands, understanding not at all but sympathizing none the less.

"One cannot harm a child," poor wretched Zaza kept thinking. "I came here for revenge—but I cannot take it. One does not hurt a little girl. How warm and soft her cheek is . . . how dear her little hands. . . . If she were only mine . . . and his, instead of . . . if she were only mine . . . that would hold him to me . . . as it must hold him to his wife . . . yes . . . he must stay here . . . he belongs here and not to Zaza. I will go away . . . back to our—to my dove-cote . . . alone. Poor Zaza gives up the one

(Continued on page 112)



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## Zaza

(Continued from page 110)

thing in all the world she wants . . . and cannot have. Poor Zaza . . . poor lonely Zaza. . .

"I beg your pardon," suddenly interrupted a cool well-bred voice. "I do not at all understand this."

Zaza rose to her feet, summoning all her courage. Yvonne ran to the woman exclaiming, "Mama! It is only that this lady is unhappy. She has—"

"I will explain," said Zaza in sudden and magnificent calm. "I came here by mistake. I—it was the wrong street. Your little girl was singing and I—she reminded me of my lost one. I—I broke down. She has been very sweet. You will pardon the intrusion. Come, Natalie."

"Good-bye," said the little girl. "Please be happy."

To her everlasting credit, Zaza smiled.

Then, after that Zaza hid her heart away from view, who had always worn it on her sleeve before. No one marveled at her attitude, for no one understood it. They concluded, that the attachment had not been very deep after all. How else could Zaza have been so gay? Aunt Rosa redoubled her efforts in the Duke's behalf and the Duke trebled his own. Zaza yielded finally, drowned her sorrow in champagne, stifled it with work, beat it down by sheer force of will and hid what would not be denied behind a hard-faced laughter.

It was at a riotous party in De Brissac's Château that her gallant bluff was called. Zaza had exerted her charm and the party was an uproarious success. At its height Bernard Dufrene was announced. He had come for a last farewell before leaving for America.

"Oh," said Zaza when they were alone. "So you are really leaving. I trust your wife and the little Yvonne stand the trip well." She smiled lightly with the old delicious curve of her lips but her eyes were dark with pain.

"What do you mean?" queried Dufrene in alarm.

"Just what I said. I found Madame Dufrene most courteous."

"Zaza, Zaza, what do you mean? What have you done? I have no—"

"Do not tell me that you have no wife and child. I have met her . . . and talked to her."

"But my dear, I do not understand," said Dufrene utterly at loss.

"It is simple," answered Zaza beginning to falter. "They told me you were married. You had deceived your—your Zaza. I could not endure that, so I went to Paris to your home. I told your wife about us, told her of our love, our kisses, our days and nights together, everything. I—"

"You had no right," cried the man agast.

"No matter," retorted the woman. "I did it."

"How could you, Zaza. I loved you. I could not have hurt you so."

"Women are different."

"So it seems."

"Well?"

"Well?"

"Oh, my Bernard," cried Zaza relenting before the angry hurt in her lover's eyes. "It is not true. I—I have lied to you. I did not tell her. She knows nothing. You can go to America and . . . forget Zaza. You must stay with your wife and your little Yvonne. I have no place in your heart. There is not room for Zaza."

"Dont," said the man in agonized tones. "Dont say that—I love you. I will always



love you—only you. I will get a divorce. I will give up this American appointment. I want only you, my beautiful, I love only you."

"It is not enough—just to love me," whispered Zaza, who had learned that unwelcome truth. "Your wife loves you . . . and Yvonne loves you. They have the right, not—not Zaza. I am only an interlude . . . a strain of music one remembers dimly . . . a happy hour, a golden hour perhaps but no more. . . . You must go back to them. We shall part, my own true love, and go our separate ways. It is the only thing to do . . . but I shall always love you . . . always."

Dufrene couldn't say a word. He only held her in his arms tight and close as tho he could never let her go. He knew she was right but his love for her was so strong that the conflict robbed him of speech. At last Zaza disengaged herself gently from his arms. He was beaten and he knew it. She was right and they both knew it.

"Good-bye . . ." he said.  
"Good-bye," breathed Zaza, in a voice grown faint with tears.

Two young girls about sixteen or seventeen years old sat together on a big davenport before an open fire-place in a charming house in Paris facing the Bois. Beside them, under the window, that framed a winter landscape stood a tea-table with a shining silver teapot and thin china cups, blue-ringed, ornamenting the white covered tray that it held.

"And you know," said one of the girls, pouring out a fragrant cup of tea, "they have loved each other for years and years."

"Oh, it's too romantic," gushed the other one. "To think that the great, the glorious Zaza is to be your mother!"

"She is wonderful," answered Yvonne. "You know she loved papa Bernard even before my own mother died. But they gave each other up and we went to America. Very noble I thought it, when I learned about such things. I don't know that I could have done it myself. And to wait all those years for him too—and when so many wonderful men have wanted to marry her—but of course, I think Papa Bernard is as wonderful as anyone, for that matter."

"He is, he is," agreed the other ecstatically. "They're a wonderful couple. And it's so romantic. May I come to see you when that gorgeous Zaza is your mother?"

"But yes, of course, goose," laughed Yvonne affectionately. "That's almost the way I feel about her too—sort of breathless."

"Well it certainly is romantic," her friend repeated again in dreamy accents. "Oh dear, I've let my tea get cold. . . ."



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# Across the Silversheet

(Continued from page 49)

"When Knighthood Was in Flower" suggested . . . that Marion Davies is an actress of ability and charm. And it succeeds in affording pleasant entertainment into the bargain.

The story finds New York as a village in 1840 . . . when Bowling Green was a country square; when Delmonico was laying the foundation for what later became not only a hotel but an institution; when Robert Fulton and Washington Irving were the young bloods of the town; and when Cornelius Vanderbilt and John Jacob Astor had already amassed enough wealth in their respective trades to be known as the rich men of the village. To this old New York comes Patricia O'Day, a little Irish girl who masquerades as her brother that she may save a rich inheritance for her poverty-stricken family. Her arrival robs her cousin, Larry Delevan, of the fortune which would have otherwise reverted to him, but as time passes Larry finds his compensation and there is a joyful ending. Nothing profound or epoch-making but pleasant entertainment which has been well staged and well acted.

Its cast carries weight in names of such prominence as Stephen Carr, Harrison Ford, Courtenay Foote, Mahlon Hamilton and Louis Wolheim. Also we wish to mention Harry Watson, better known behind the footlights, who provokes hearty laughs in his characterization of Bully Boy Brewster, a prize-fighter from the Jersey shore.

We cannot emphasize enough the convincing and sympathetic way in which Miss Davies creates Patricia O'Day, seemingly Pat. She wears the boy's trousers and the jaunty cap with a gay daring and is equal at all times to the emotional demands which the story makes upon her. It was only

at the very end where she forsook the boy's attire for the fluffy hoopskirts of the period that she faintly reminded us of the Marion Davies of other days who used to walk thru her productions, giving little or nothing to her rôle. In her praise we are glad to spend our adjectives while we await her next production with interest. We marvel at the strides she has made and cannot think of more than a very few actresses who would have done so well with this often-trying rôle.

No effort has been spared to make "Little Old New York" a worth-while production and the scenes of the old houses on Bowling Green are charming in their historical accuracy . . . as is the try-out of Robert Fulton's *Clermont* and other events of that bye-gone day. . . . But it was Marion Davies as the youthful, masquerading Pat who charmed us far and above everything else.

"Ashes of Vengeance" finds its title when a feud which has long existed between the Houses of De Vrieac and De Breux is overcome thru the great love which the son, Rupert, and the daughter, Yoeland, of these houses come to bear each other. The wars, politics and duels which the title abstractly suggested to us are present simply in the nature of a background; for the story is laid in medieval France when Catherine de Medici reigned thru her son, Charles IX.

There are plots and counterplots, but the central thread of the highly romantic tale concerns itself with the juxtaposition of Yoeland and Rupert, when Rupert, thru force of circumstances, pledges himself to serve in the house of his enemies for a span of years. There is the conflict of

"Trilby," with Andrée Lafayette in the title rôle, comes from a novel in which humor, charm and drama abound. And if all of these composites lose out somewhat in the transition. "Trilby" is, nevertheless, a good motion picture



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love-battling pride, and altogether the story runs an active course.

Norma Talmadge, it seems to us, varies in her portrayal of Yoeland. There are times when the camera catches her appearing worn and tired and there are other times when she seems rarely beautiful. Her rôle did not call upon her for all that she has to give but it permitted her to be the proud lady, and we can think of no one who can be more beautifully impressive in moments of hauteur than Miss Talmadge.

Conway Tearle as Rupert holds the strongest rôle in the entire production, even tho he sometimes permitted his work to be overshadowed by others, most frequently Wallace Beery as the Duc de Tours.

Others who were prominent in the cast were Courtenay Foote, Claire McDowell, Betty Francisco and Mary McAllister. Andre de Beranger, too, was excellent as Charles IX.

And once more we have an interesting production which holds your attention and pleases your eyes but which achieves no tremendous heights, altho it is evident that thousands and thousands of dollars have gone into its making.

In summary, we recommend all three of these costume plays. They may, none of them be epoch-making, but they entertain . . . and, when all is said and done, that serves a definite purpose.

## Greenroom Jottings

(Continued from page 106)

in store for them. Before beginning rehearsals for her new Broadway play Laurette ran out to Hollywood to make "Happiness," and "One Night in Rome," for Metro. Both plays are by J. Hartley Manners, her husband, and both were great successes in London, New York, and other American cities.

Ben Alexander, Booth Tarkington's Penrod on the screen and stage, has been lassoed by Maurice Tourneur for the part of Bud, one of the Two Little Vagrants in the First National production of that name. The delectable Ben has reached the awe-inspiring age—awe-inspiring for his parents and neighbors—of twelve years and has been cutting capers in the Kleig since he was five. This will be the second time he has played in pictures for the French director. His first part being in "The White Heather."

And Mary's going to do another picture—"Dorothy Vernon of Haddon Hall" with Allan Forest, her brother-in-law, the husband of Lottie Pickford, in the leading male rôle. Marshall Neilan, Mary's former director and staunch friend, will direct her. This is a particularly happy arrangement, as Ernst Lubitsch who is to steer Mary thru her star performance of "Romeo and Juliet" saw in "Dorothy Vernon of Haddon Hall" a wealth of cavaliers and ladies, duels and minuets, but no place for Mary. Dorothy will be played by the Mary whom Marshall Neilan knows.

It's a pity "Three Miles Out" does not give a glimpse of the fascinating little dressing-room on wheels provided for Madge Kennedy during the shooting of the picture. It so intrigued us when we visited the producing-studio—what with the salt atmosphere and all—that we decided we'd use it for a bath-house—then we discovered that

(Continued on page 123)



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## Comment on Other Productions

(Continued from page 53.)

cast It is certain to create long lines at box-office windows.

RUPERT OF HENTZAU

Many mythical kingdoms have risen and toppled over since the birth of the first photodrama, but Anthony Hope's kingdoms of romance and adventure have endured the longest. "Rupert of Hentzau" is a sequel to "The Prisoner of Zenda"—and because it is a sequel it precludes any suggestion of suspense. The puppets seem to be puppets this time. Yet it is admirably executed in its construction of scenes—the story running off like clock-work and carrying sufficient intrigue to please most anyone not surfeited with this type of tale. Unfortunately, Ingram's picture will be compared with it—and naturally "Hentzau" falters. In the first place, it is poorly cast. The wily, fascinating Rupert is nowhere near so deftly drawn by Lew Cody when you remember Navarro—and Bert Lytell does not suggest the kingly pomp and ceremony of Lewis Stone. Elaine Hammerstein's study of the queen is similar to all her other studies—an uninspired portrayal. The picture is finely staged and photographed and with "Zenda" offers the best of the mythical-kingdom formulas.

### THE MYSTERIOUS WITNESS

The horse has his innings again and walks away with the honors. He is none other than the *mysterious witness* who is lugged into court to prove that he is gun-shy—thus making it impossible for the indicted cowpuncher to have fired shots from his back. This is novelty for you—bringing a horse into court as Exhibit A! The offering presents a stereotyped line of episodes revolving around the honest cowpuncher, the ornery villain and the ranch-owner's daughter. Just another movie ground thru the mill.

### CHILDREN OF JAZZ

There seems to be no end to the pictures touching upon the sins of the children. We have with us "Children of Jazz" a weird concoction which is so wild and improbable—so saturated with hokum—so badly directed that only the amazing plot is sufficient to hold us in our seats wondering what will turn up next. As in tales of this type, a moral must needs be introduced. So the unmanageable daughter must be brought to her senses and made to realize her responsibility toward the betterment of the race. After a poorly executed scene showing a quite irresponsible sailor-man and a doting father returning home from the seas to surprise sweetheart and daughter the hostess of a mad party, the attention is next held to a topsy-turvy episode having to do with the skipper running away to take charge of a schooner while the girl and a couple of society bounders take the air in a plane—looking for more liquor. They next appear at an island retreat, forced down by a studio storm—a retreat ruled by the young skipper's father after the period of 1860. The family are ordered about by the unruly son who conveniently puts into port. Then he proceeds to make men and women of the jazz artists. A mad story, jumbled together—without much head nor tail. Jerome Storm is out of his element directing such picture hash. Theodore Kosloff overacts in all his scenes. He struts around like one of Germany's late military puppets.

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## THE BRASS BOTTLE

This highly fantastic novelty has been approached in a heavy manner by Maurice Tourneur so that its pungent humor is colored with broad slapstick instead of revealing subtle strokes. True, it is funny in spots—but where a rapier should have been employed, a heavy bludgeon has been the instrument to execute the tricks. The idea presents unusual possibilities to touch the realms of fancy. In a small way this has been indicated—particularly when the Genie provides his benefactor with a lavish banquet. But you can catch the fanciful note when the impoverished architect throws the brass bottle in the corner, breaking it and releasing the spirit of the Genie, six thousand years old. This evil genius had plotted against his king—so he was imprisoned in the bottle and cast into the sea—the bottle to be picked up in a curio shop in London in our modern day. The youth had sought to please his sweetheart's father with the gift—and met a rebuff. And on to the clownish pranks—with Tully Marshall as the musty old man being turned into a donkey by the Genie, played by Ernest Torrence—the latter, not so deft in his study as the part suggests. And so the youth gets his every wish—to the accompaniment of much broad slapstick. The scenes are carried out with Oriental design—and the story calls for much color and wealth of background. Pictorially it is satisfying, but the touch is not delicate enough. Harry Myers creates the best performance.

## CIRCUS DAYS

Placing Jackie Coogan against the background of a circus top was a happy thought on the part of his sponsors. Certainly tales of the tan-bark are ever appealing because they take us all back to the days of childhood. The idea is worked out according to a well-established formula. Yes, Jackie runs away from a skinflint uncle to join a circus. He has his troubles until the concluding scenes, for the ring-master is of the same stern make-up as the aged farmer. But the boy wonder doubles for a wee bare-back rider—in fact he puts on a clown number—one evidently copied from a Ringling act—and carries it thru a winner. The scene is uproariously funny. Riches are his reward. And he returns home in a car to take mother away. Fairly bright—always obvious, but withal, appealing. Jackie makes it so.

## ITCHING PALMS

Here is a favorite plot of Mack Sennett's treated seriously—one which introduces overbaked rural hokum with the burlesque missing. For five reels the spectator is forced to watch an elderly lady, her shiftless grandson, and an oily bounder play hide-and-seek in their attempts to locate a package of money thrown away by the old woman's son in his escape from the o. b. mentioned above. The package is thrown in the vicinity of an old well. And in the fifth reel it is discovered resting comfortably near the old oaken bucket. A haunted house figures in emphasizing the dreary hokum—and a village idiot has his innings, too. A senseless piece of screen fare—with nothing in its favor.

## THE ELEVENTH HOUR

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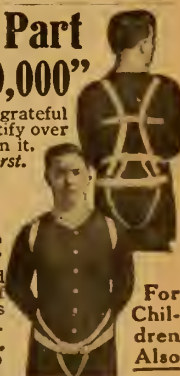
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submarines, secret doors, secret panels, and hot love and hot hate and what-not thrown together to make the pulse beat faster. The hero must needs masquerade as a government spy employed by an obtuse foreign agent. He must guard his identity so that he represents a wolf in sheep's clothing to the girl—who in turn must protect the munitions plant at all costs. Wild and rapid and carrying many hair-breadth escapes. The flag waves at the finish. Louis Sherwin, who once scorned such plots as a dramatic critic, prepared the scenario. Shirley Mason is the plucky heroine, Charles Jones the intrepid hero. Forget its improbabilities and enjoy its thrills.

### THE VICTOR

Prize-fights have become so common that they have penetrated the movies. But a good fight like the one staged in "The Abysmal Brute" doesn't happen along every day. "The Victor" is a weak, gymnasium bout in comparison. It features Herbert Rawlinson as an impoverished Englishman given to saying "jolly well," "topping," and other Piccadilly expressions the while he bounds around in search of a job. He knocks out the middleweight champion in a restaurant brawl—and is promoted as likely talent for the coveted crown. The fight scene is very tame. Eddie Gribbon is the "pug" who hits the resin and stays there. Rawlinson is more subdued here than usual. A single-track story—lacking punch and vitality. Come prepared to sleep.

### MAN AND WIFE

A mad array of improbable episodes which, because of their wildness, will appeal to one's sense of humor. The stuff of which this impossible movie is made concerns a runaway farm girl who marries a city surgeon. He is called out of town, leaving her in charge of his despicable cousin. A wire calls him back saying that she is dead, having lost her life in a restaurant fire. So he goes to the farm to rest—not knowing that it is her erstwhile home. The madness of this plot continues. He courts and marries her meek sister within six months. Then the first wife bobs up very much alive, but very much insane. Cousin had taken her motoring and an accident resulted. So Mr. Surgeon operates successfully. Meanwhile wife number 2 is busy sewing upon baby clothes—a scene that won't pass in Pennsylvania. Here's a pretty pickle! The author extricates himself by having the first wife go insane again and a second operation kills her. All for the sake of an unborn babe. And they waste time selecting such hopeless stuff as this. A mad, bad, sad movie.

### RADIO-MANIA

The author of this fanciful story had no other recourse but to employ the dream situation, since the idea revolves around communication with Mars. The radio craze was destined to become popularized for the screen, but it could have been treated with more ingenuity than is noticeable here. Merely placing a busy inventor in a deep sleep and causing his imagination to run riot over the perfection of his powerful radio which will enable him to talk with the Martians will hardly suffice. It could have been treated with subtle satire—surely with more imagination. The sleep episodes introduce the Martians according to the popular theory—carrying huge heads and ears upon their puny bodies. The story stops in its tracks very often to introduce a weak and arbitrary romance. In fact, there is nothing to it, but a capitalization of the radio craze. Grant Mitchell and Margaret Irving make



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their screen debuts. They are much better on the stage. The picture is not worth the footage given it. Compressed into three reels, it would strike a more fanciful note—because the earth incident would have to be eliminated to make room for the single highlight—the Martian chapter.

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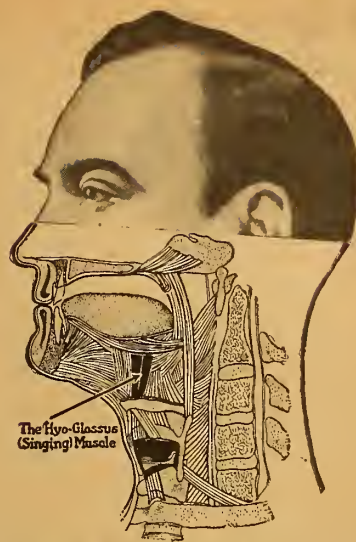
It is impossible to extend any praises for this rural opus which treats of a village storekeeper whose mortgage is foreclosed. Such ideas have long since been appropriated by the Sennetts of the comedy lots. Nevertheless, it makes a faint bid for recognition in a story of country yokels—with Hoot Gibson unable to appear in character. They have dressed him up in store-clothes, ready-made tie (à la Keaton) and celluloid collar. And this familiar "hick" is hounded by an equally familiar skinflint—and the—well, equally familiar city slicker. The idea is slapstick, put over by Henry Lehrman of slapstick fame. Thus five reels are too much to swallow. Every detail is exaggerated. Oh yes, the romance. Hoot goes buggy-riding.

**STEPPING FAST**

The time-worn pattern of the treasure cave with the hero and his oppressors in mortal combat to reach it first, serves as the background of this bold melodrama. Speed it has in abundance. It is as if the director ordered such an ingredient to save his plot from becoming boring to the spectators. The idea may be said to be out of the dime-novel era. You almost hear the director shout "Camera!" So they're off on location, the cameraman shooting wildly, catching various pursuits. Tom Mix is the star of this piece. And after the disciples of evil kill his mother, he dashes across the Pacific to get the fatal ring upon which is engraved the exact location of the treasure cave. Hokum with a vengeance. And the villains pursue him to the end. A wild, wild story fit only for infantile minds. Mix affects a peculiar habit in his wardrobe. He wears chamois gloves in nearly every scene. Is this a burst of temperament or merely a display of tomfoolery?

**REFUGE**

Another of the mythical-kingdom stories—on the "Graustark" idea with Katherine MacDonald posing in her customary cold fashion. Several ancient details are exposed here—one of which is the fatal brooch. The countess opens it along about the third reel disclosing the mother of the missing prince. A very easy story to guess, particularly when the m. p. dashes upon the brooch declaring it is a family heirloom. The subsequent reels are unnecessary. The director has fashioned a few so-called dramatic episodes, but due to constant repetition the edge is taken off the interest. It's next to impossible to find a real honest-to-goodness story for this star. If one could be found, we cannot imagine her doing justice with it.



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## Letters to the Editor

(Continued from page 60)

seem to think there is something the matter with the movies. They are entirely wrong. But there is something the matter with movie audiences and movie censorship. It is quite natural that the producers should give the public what it will pay the most for. This is the only sane system that could be employed in our present commercial civilization. If the audience patronized the better things, there would be more of them. It is all right to talk about doing a thing, but doing it is quite a different matter.

The movies appeal mostly to the middle class . . . in thought and station therefore we cannot expect anything but middle-class pictures. They cannot even try to appeal to the intelligent, for in this great land I venture to say that there are not more than twenty-five thousand intelligent or half-way intelligent persons. And these are so individual that it would be practically impossible to satisfy them.

The tendency seems to be towards something that will be pleasing to all classes and divisions of thought. I think that great merit is due to those directors and producers that succeed in presenting us with a half-way intelligent play regardless of the unceasing effort of censorship to thwart them.

In my opinion censorship is the greatest and most heinous crime against Art that is known in history. It is true that if it were not for censorship we would have a type of movie that would correspond to the bedroom farce in the theater but even this would be much better than some of the inane senseless things that are foisted upon us. When one recollects how many wonderful plays and novels it is impossible to present on the screen, one is filled with indignation. It is a mystery to me how "Camille" and "Passion" ever slipped thru but I can only attribute it to the fact that the horrible consequences of wrong-doing were held up as a lesson to our rising generation of prigs. I should think that the least that could be done would be to have a national censorship and not one for each state. In this state the picture "Foolish Wives" was not allowed to be presented, altho to all reports it was very good, and I venture to say that this Russian importation of one of Boccaccio's tales will not be shown here, even tho Boccaccio was one of the greatest story-tellers of his time.

To speak of something more pleasant, however, I will turn the subject to "Where the Pavement Ends." This is one of the best pictures I have seen in a long time and I don't know when I have enjoyed one more. It is true that it is not perfect and that the story is a trifle hackneyed but it is presented in an extremely poetic manner with much beauty of thought and action and scene. The acting was all good and I thought the three main parts very good. This is a picture which can be enjoyed by all classes and all minds from the moron to the extremely intelligent. If we had more of this kind of pictures perhaps the movies would not be looked upon with such contempt.

I recently saw Pola Negri in "Bella Donna," her first American picture, and then shortly afterwards I saw her in "Mad Love," one of her European pictures. Altho Miss Negri's acting was better in her American picture and tho the story itself was better and more deeply tragic, yet the European one was far superior. I account for this by the fact that there seemed to be more breadth of thought in

(Continued on page 122)



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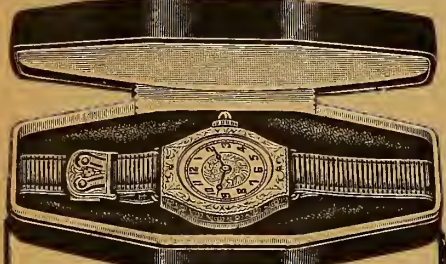
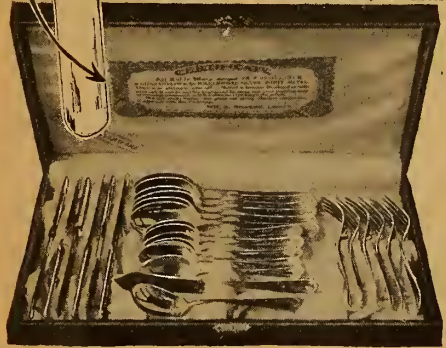
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## Letters to the Editor

(Continued from page 120)

the foreign one. The scenes were grander (tho not so elaborate). It showed frequent touches of expressionism, and the use of steps often made one think of Leopold Jessner. In "Bella Donna" the scenes were far too ornate and showed the American tendency to be just scenes. There was no thought back of them. The scenic department of a production helps just as much as the acting to bring out an idea. It seems strange to me that the movies cannot incorporate some of Gordon Craig's ideas about scenery. In "Bella Donna" there was no grandeur of line. To have a very tragic scene take place before a very ornate scene where there were many intricate lines seems to be the height of madness.

Very sincerely yours,  
WILLIAM T. PERRY,  
22 Guth Terrace, Akron, Ohio.

## THE RISE OF WIMBLEDON JONES

By JIM TULLY

Author of "Emmett Lawler"

Wimbledon Jones was a taxi-driver  
Who lost his job—a terrible factor,  
So he hurried to a picture lot  
And sold himself as a movie actor.

There he met an actor friend  
Who had learned his art as a four-round fighter;  
But he gave him a tip for all of that,  
And told him to hire a publicity writer.

So the writer came—a meek young man,  
And said he would work for twenty a week—  
And Wimbledon hired him and grumbled the while,  
"You writers have an awful cheek."

But the writer explained he had gone to college,  
And had studied writing in every land,  
That he hated to ask such a princely sum,  
But he felt that an actor would understand.

So he loyally wrote for two straight years,  
Till he got a story in "Vanity Fair,"  
In which he told a cubist world  
That Wimbledon's genius was very rare.

When the menckinites and the nathanites  
Digested this profound opinion,  
They started to talk—and made of Jones  
The greatest genius in film dominion.

They spoke of him and his wondrous brain,  
And his certain lure for the flapper type,  
And of how he studied for years and years  
That he might make his genius ripe.

How he made love like a dancing-master  
With arms and feet à la Tom Mix—  
And each and everyone agreed  
He could act as well as Richard Dix.

The Artist Group then met in session  
And took Jones in at a million per,  
Then he made a speech and praised them all,  
Did Art's tremendous worshiper.

And on he climbed to the dizzy heights,  
Whereon sits genius all inspired,  
But the lad who had worked for twenty a week  
Had ever so long ago been fired.

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## Greenroom Jottings

(Continued from page 115)

the only water about was that in the fire-bucket, and the only *poscur* as a life-guard an old "Salt" who was drawing "time" on his made-to-order sun-burn and his week's growth of whiskers.

If a movie actor ever invites you to "pass the time" in his library on his set—dont—unless you're empty-headed. We tried to spend a pleasant half-hour in Tommy's library of the "Homeward Bound location" only to find that his shelves and shelves of books were yards and yards of empty book covers.

In "Long Live the King," Jackie's latest picture, adapted from Mary Roberts Rinehart's story of that title, the palace guard is composed of fifty six-foot giants, all ex-service men. If it were anyone but Jackie, we doubt if we would be any more successful in finding Jackie than J. Coogan, Sr., was when the big scene of the play was all set and ready to be shot, and Jackie was nowhere to be seen. Coogan Senior finally uncovered him behind a big piano box with one of his cronies, playing mumblety-peg. Jackie was allowed to finish his game.

The Back-to-the-Screen movement has included Sessue Hayakawa. The Japanese screen artist has been signed for the next three years by Marty Schwartz, who has formed the Hayakawa Productions to feature him. Incidentally, Hayakawa will draw something like one million dollars for a dozen pictures which he will make during this period. Before starting pictures under the new contract Hayakawa, accompanied by his wife, Tsuru Aoki, steamed over to France for a fortnight to appear in a picture for one of the French companies.



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Light-hearted, from the lesson, Age and Youth  
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The High Gods from their heights in mercy lean  
To cast their living shadows on the Screen.

## THE LOT ON THE LOT

By LILLIAN M. NORMA

There's a pleasing place 'neath the mountains hid,  
And Colin and I go there;  
It's a cozy cave with a shaggy rock  
Forming a natural stair;

A shaft of light, thru the crack sifts in,  
The rocks loom large and high,  
And Colin and I go there to love,  
With the camera standing by.

## A PANACEA

By IDA M. THOMAS

Adventure's siren voice calls to my heart,  
I feel the lure of other lands;  
Yet travelers' joys can ne'er be mine,  
For ah! my hands  
By little homely tasks are tied,  
My world not very long nor wide.

My feet are bound by duty's iron chain,  
And if, sometimes, they fain would roam  
Beyond the confines of that space  
Which I call home,  
There's something always draws them back  
Into the old well-beaten track.

But even so, my life is not unblessed,  
Nor yet devoid of pleasure, quite,  
For—here's a secret I will tell!—  
On any night  
I choose, I can transported be  
To places I have longed to see.

Just a short walk and lo, before my eyes,  
Projected for me on the screen,  
Are wonders greater than e'er I  
In dreams have seen.  
Forgotten, for a time, my care,  
And all the world is bright and fair.



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Colgate offers you the golden sunshine and the flower-laden air of the East.

You will be interested in the story of the famous perfume test in which Florient won first place. Let us send you a miniature test set and information on the art of choosing perfumes. Send a 2c stamp to Colgate & Co., Department 14, 199 Fulton St., New York City.

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Send for this set today. Address The Andrew Jergens Co., 1311 Spring Grove Avenue, Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Limited, 1311 Sherbrooke St., Perth, Ont. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.



*With the right care you, too, can have  
"A Skin You Love to Touch"*

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### *1. For an oily skin—*

EVERY night before retiring, cleanse your skin by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now, with warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly. Rinse with warm water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.

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EACH night before retiring, dip a soft washcloth in warm water and hold it to your face. Now make a warm water lather of Woodbury's Facial Soap and dip your cloth up and down in it until the cloth is "fluffy" with the soft white lather. Rub this lathered cloth gently over your skin until the pores are thoroughly cleansed. Rinse first with warm water, then with clear, cool water, and dry carefully.

Get a cake of Woodbury's Facial Soap today — begin your treatment tonight! Within a week or ten days your skin will show marked improvement.

*1—If your skin is too  
oily, use treatment No.  
1 given at the right.*

*2—If your skin is sensitive and easily irri-  
tated, use treatment No. 2 given at the right.*

# WOODBURY'S FACIAL SOAP

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# MOTION PICTURE.

MAGAZINE

THE  
QUALITY MAGAZINE  
OF THE SCREEN

DECEMBER

25 CTS

Vol 26

#5

Ramon Novarro

Will Charlie Chaplin  
Kick off his Old Sh

HAL DUNN





A perfect base  
for face powder.  
Apply a little cream. When  
nearly dry dust on the powder.

Copyright 1923  
A. S. Hinds Co

## Now for his Face! Let's give him Mama's Complexion Cream

**C**OLD winds injure a delicate, tender complexion, and so does the sudden change from indoors to frosty air. Roughness and chapping usually follow any prolonged exposure unless the skin is protected with a softening and healing emollient like HINDS Honey and Almond CREAM.

Chapped cheeks,  
hands, knees and  
ankles quickly  
relieved with  
Hinds Cream.

Many who love the bracing, cold weather have found that by applying Hinds Cream to any sore, irritated surfaces, or to parts of the body that have been chafed or compressed by warm clothing, they can make themselves comfortable at once.

You can use this cream freely at any time, on the face, neck, arms and hands, with absolute assurance of deriving gratifying results. It is economical and agreeable. The treatment is simple.

Hinds Cre-mis Face Powder, surpassing in quality and refinement; distinctive in fragrance and effect. White, flesh, pink, brunette. Boxes 60c, 15c. Samples 2c.

All dealers sell Hinds Honey and Almond Cream, 50c, \$1.00. We will mail a sample for 2c, trial bottle 6c, traveler size 10c. Try-out box of 5 samples, assorted, 10c. Booklet free.

Write A. S. HINDS CO.

Dept. 23, Portland, Maine, U. S. A.

After shaving use Hinds Cream to soothe and relieve irritation from close shave or soap.



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In Southern winter resorts Hinds Cream is depended upon by tourists to keep the complexion attractive.



For baby's skin troubles Hinds Cream soothes and comforts. Dilute the cream one-half with water.



# Again She Orders — “A Chicken Salad, Please”

FOR him she is wearing her new frock. For him she is trying to look her prettiest. If only she can impress him—make him like her—just a little.

Across the table he smiles at her, proud of her prettiness, glad to notice that others admire. And she smiles back, a bit timidly, a bit self-consciously.

What wonderful poise he has! What complete self-possession! If only *she* could be so thoroughly at ease.

She pats the folds of her new frock nervously, hoping that he will not notice how embarrassed she is. He doesn't—until the waiter comes to their table and stands, with pencil poised, to take the order.

“A chicken salad, please.” She hears herself give the order as in a daze. She hears him repeat the order to the waiter, in a rather surprised tone. Why *had* she ordered that again! This was the third time she had ordered chicken salad while dining with him.

He would think she didn't know how to order a dinner. Well, did she? No. She didn't know how to pronounce those French words on the menu. And she didn't know how to use the table appointment as gracefully as she would have liked; found that she couldn't create conversation—and was actually tongue-tied; was conscious of little crudities which she just knew he must be noticing. She wasn't sure of herself; she didn't *know*. And she discovered, as we all do, that there is only one way to have complete poise and ease of manner, and that is to know definitely what to do and say on every occasion.

## Are You Conscious of Your Crudities?

It is not, perhaps, so serious a fault to be unable to order a correct dinner. But it is just such little things as these that betray us—that reveal our crudities to others.

Are you sure of yourself? Do you know precisely what to do and say wherever you happen to be? Or are you always hesitant and ill at ease, never quite sure that you haven't blundered?

Every day in our contact with men and women we meet little unexpected problems

of conduct. Unless we are prepared to meet them, it is inevitable that we suffer embarrassment and keen humiliation.

Etiquette is the armor that protects us from these embarrassments. It makes us aware instantly of the little crudities that are robbing us of our poise and ease. It tells us how to smooth away these crudities and achieve a manner of confidence and self-possession. It eliminates doubt and uncertainty, tells us exactly what we want to know.

There is an old proverb which says “Good manners make good mixers.” We all know how true this is. No one likes to associate with a person who is self-conscious and embarrassed; whose crudities are obvious to all.

## Do You Make Friends Easily?

By telling you exactly what is expected of you on all occasions, by giving you a wonderful new ease and dignity of manner, the Book of Etiquette will help make you more popular—a “better mixer.” This famous two-volume set of books is the recognized social authority—is a silent social secretary in half a million homes.

Let us pretend that you have received an invitation. Would you know exactly how to acknowledge it? Would you know what sort of gift to send, what to write on the card that accompanies it? Perhaps it is an invitation to a formal wedding. Would you know what to wear? Would you know what to say to the host and hostess upon arrival?

## If a Dinner Follows the Wedding—

Would you know exactly how to proceed to the dining room, when to seat yourself,

how to create conversation, how to conduct yourself with ease and dignity?

Would you use a fork for your fruit salad, or a spoon? Would you cut your roll with a knife, or break it with your fingers? Would you take olives with a fork? How would you take celery—asparagus—radishes? Unless you are absolutely sure of yourself, you will be embarrassed. And embarrassment *cannot* be concealed.

## Book of Etiquette Gives Lifelong Advice

Hundreds of thousands of men and women know and use the Book of Etiquette and find it increasingly helpful. Every time an occasion of importance arises—every time expert help, advice and suggestion is required—they find what they seek in the Book of Etiquette. It solves all problems, answers all questions, tells you exactly what to do, say, write and wear on every occasion.

If you want always to be sure of yourself, to have ease and poise, to avoid embarrassment and humiliation, send for the Book of Etiquette at once. Take advantage of the special bargain offer explained in the panel. Let the Book of Etiquette give you complete self-possession; let it banish the crudities that are perhaps making you self-conscious and uncomfortable when you should be thoroughly at ease.

Mail this coupon *now* while you are thinking of it. The Book of Etiquette will be sent to you in a plain carton with no identifying marks. Be among those who will take advantage of the special offer. Nelson Doubleday, Inc., Dept. 7812, Garden City, New York.

**Nelson Doubleday, Inc., Dept. 7812  
Garden City, New York.**

I accept your special bargain offer. You may send me the famous two-volume Book of Etiquette in plain carton for which I will give the postman only \$1.98 (plus postage) on arrival—instead of the regular price of \$3.50. I am to have the privilege of returning the books within 5 days and having my money refunded if I am not delighted with them.

Name.....

Address.....

☐ Check this square if you want these books with the beautiful full-leather binding at \$2.98 with same return privilege.

(Orders from outside the U. S. are payable \$2.44 cash with order. Leather binding, outside U. S., \$3.44 cash with order.)

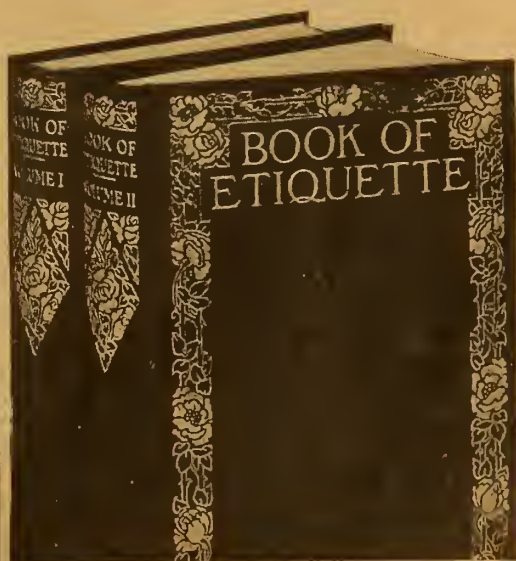
## A Social Secretary for Life!

The Famous Book of Etiquette  
Nearly 500,000 Sold for \$3.50

NOW \$1.98  
ONLY

We have on our shelves at the present time several thousand sets of the Book of Etiquette in the regular \$3.50 edition. To clear the shelves quickly and make room for new editions now being printed, Nelson Doubleday, Inc., makes this unusual offer: To the next few thousand people who order the Book of Etiquette, the special bargain price of \$1.98 will be extended. In other words, if you act without delay you can secure the complete, two-volume set of the Book of Etiquette at practically half the usual cost.

Use the special coupon. It will bring the Book of Etiquette to you promptly, at the special bargain price.





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*Pictures*

*All the  
Drama of Life*

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—when you're ready.

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day's the day. It will  
never return!

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trouble right now!

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are brimming with excite-  
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stuff as dreams are made  
of!

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the best show in town!

FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
INCORPORATED IN THE STATE OF NEW YORK

If it's a Paramount Picture it's the best show in town!

*Paramount Pictures*



# Motion Picture Magazine

*The Quality Magazine of the Screen*

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Also publishers of the CLASSIC (combined with SHADOWLAND), out on the fifteenth of each month; and BEAUTY, out on the eighth

## For Next Month

The Christmas Cards of the Stars are beautiful to behold. Some of them are unique and original. Some of them are formal and dignified. All of them are interesting, of course. And in the January issue we are reproducing a few pages of these cards which the stars of the screen use to convey their holiday greetings.

One of the greatest gifts life offers is friendship. So at the Christmas season it is fitting and proper that **Charles Post, Wally Reid's pal**, in whose arms he died, should write a tribute to his departed friend. He gives us the real Wally. . . . We believe this is one of the finest stories we have ever had the honor of publishing.

Then there is the first instalment of the **Dana Gatlin** serial. Miss Gatlin is one of the best writers known to the magazine world today. You've seen her name and read her charming stories in fiction magazines like the *Cosmopolitan* and *Harper's Bazaar*. You won't want to miss the beginning of "**Thistledown**."

A Christmas trove of good things . . . the January number. There is another vignette, describing the Metro studio. Jules Agramonte has depicted other stellar childhoods. Gladys Hall has written a brilliant article on the younger order of stars, called "**What Have They to Give Us?**" Nor is this all. And the pictures are exceptionally beautiful.

Order your copy early, for no single issue ever contained so many splendid features before. Your newsdealer will sell out early.

**The January  
Motion Picture Magazine**

**On the News-stands  
December First**



# The Most Daring Book Ever Written!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman—married or single. "The Philosophy of Love" is not a novel—it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this thrilling book at our risk—without advancing a penny.

**W**ILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman?"

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

**I**F you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.



ELINOR GLYN  
"The Oracle of Love"

## What Do YOU Know About Love?

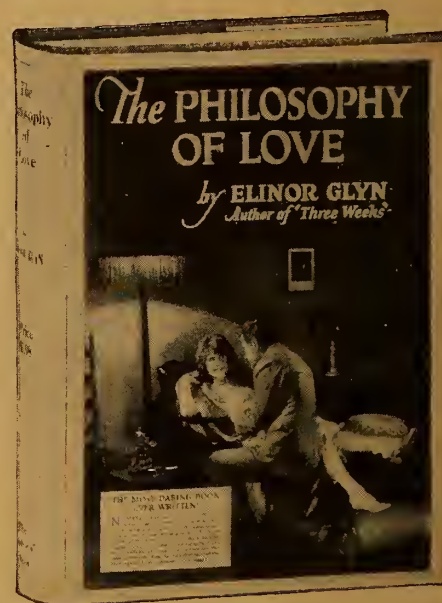
**D**O you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love? When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims? Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you **MUST NOT DO** unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

In "The Philosophy of Love," Elinor Glyn answers these precious questions—and countless others. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how delicate or avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

A book of this type, to be of great value, could not mince words. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any grown-up man or woman. In fact, anyone over eighteen should be **compelled** to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the rankest sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

## SEND NO MONEY

**Y**OU need not advance a single penny for "The Philosophy of Love." Simply fill out the coupon below—or write a letter—and the book will be sent to you on



approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only \$1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.

Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below **AT ONCE**. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon NOW. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared for the greatest thrill of your life! **IMPORTANT**—If it is possible that you will not be at home when the postman calls, send cash in advance, for the postman will return the book to us if you are not at home the first time he calls.

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Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only \$1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

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## What Every Man and Woman Should Know

- how to win the man you love.
- how to win the girl you want.
- how to hold your husband's love.
- how to make people admire you.
- why men "step out" and leave their wives alone.
- why many marriages end in despair.
- how to hold a woman's affection.
- how to keep a husband home nights.
- why most women don't know how to make love.
- things that turn men against you.
- how to make marriage a perpetual honeymoon.
- the "danger year" of married life.
- how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
- how to cope with the "hunting instinct" in men.
- how to attract people you like.
- why some men and women are always lovable, regardless of age.
- how to make love keep you young.
- must all men be either "dubs" or devils?
- how to increase your desirability in a man's eye.
- how to tell if someone really loves you.
- things that make a woman "cheap" or "common."
- how to make people do the things you want them to.





Adapted by Raymond Griffith  
From the great Broadway  
Stage Success, "Going Up"  
by Otto A. Harbach and  
Louis A. Hirsch  
Based upon  
James A. Montgomery's play  
"The Aviator"  
Directed by Lloyd Ingraham  
Produced by  
Douglas MacLean Productions

"An armful of girl—and a heart full of song"—  
yes, Douglas is perfectly happy, thank you. They  
haven't told him that he's really going up in that  
"silly wind wagon"

# Douglas MacLean in *Going Up!*



## When They Saw It at Hollywood

Enthusiasm was unbounded! The Writers' Club—the club at Hollywood whose membership includes everybody of importance in motion picture writing—literally rocked with applause for Douglas MacLean in "Going Up."

"I announce to the whole wide world that this is the best comedy I have ever seen," exclaimed William C. de Mille as the lights were turned up.

Mrs. Leslie Carter was there too. "I haven't laughed so much in years," she declared, wiping away tears of merriment.

Never has Douglas MacLean appeared in such a rousing uproarious story. Never has he had such gorgeous opportunities for his genius as a comedian. He's actually funnier than in that other joyous success, "The Hottentot."

You'll enjoy "Going Up" as much as those professionals did—for the same reasons. It's a picture with a star who has developed comedy methods all his own—a picture with a great story—from the play, "Going Up," which ran a solid year on Broadway and two whole years in London.

The best comedy that William de Mille ever saw is certainly the comedy you should see—so ask your theatre man how soon he will show Douglas MacLean in "Going Up."



If there's one thing that Douglas craves it's to keep both feet on the ground. But between Love and airplanes the poor fellow's up in the air most of the time—until the Laws of Gravity step in.

Another great Encore Picture distributed by  
ASSOCIATED EXHIBITORS, Inc.

Arthur S. Kane, President

35 West 45th Street

New York

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**Encore**  
Picture  
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Virginia M. Thomas, Clarks Summit, Penna.

# Mellin's Food

Mellin's Food, properly prepared with milk, furnishes every element a baby needs to grow and develop as Nature intends. That is why Mellin's Food babies grow strong, robust and vigorous.

*Write today for a copy of our book, "The Care and Feeding of Infants" and a Free Trial Bottle of Mellin's Food.*

Mellin's Food Co., 177 State St., Boston, Mass.



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## Now Let Others Fall In Line

Ordinarily we prefer to confine comment on the new productions to the review department. But we make an exception of Charles Spencer Chaplin's "A Woman of Paris." And we give it the editorial page this month, believing it infinitely more than a motion-picture . . . believing it to mark a new era in the art of the screen.

Once upon a time some producer bethought himself to make a spectacle. He advertised it as being the most pretentious film ever made . . . as having the largest sets and the greatest number of actors ever seen on the screen. Then another producer came along. He made an even greater spectacle. It was more sumptuous and elaborate than the first. Then a third producer came along. And another, and another. And so on, *ad infinitum*.

The history of motion pictures is something of a parallel of the example we have quoted. Let one company film a story of the desert and sheiks, for instance, and countless other companies immediately send their location men forth in search of desert locations. Let one director make a historical romance and the costumers have hard work filling the demands made upon them.

Now we hope this procedure will continue.

For Charlie Chaplin has given us a motion picture which every producer may emulate with profit. He has dared to discard all the old, stereotyped ideas and tell a story of human beings who act like human beings. The man whom we have known as the greatest buffoon of his age has reached for other laurels, and not in vain. The motion picture of tomorrow and tomorrow and tomorrow will be more worthy of its place with the other arts because Charlie put aside his big shoes and his bamboo cane and wrote and directed "A Woman of Paris."

Now let others fall in line. . . . A worthy standard-bearer, Charlie Chaplin.

# Motion Picture Magazine

(Trade-Mark Registered)

Founded by J. Stuart Blackton

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*A girl's skin can be a constant humiliation to her—or it can be one of the loveliest things about her, so fresh and sweet that no one can see it and not admire it.*

*If you want to be attractive to other people—begin with your skin! Overcome its defects—learn to care for it in the way that will keep*

*it flawlessly clear and smooth, with a fresh, natural color. The satisfaction you will feel in having a beautiful complexion will more than repay you for the few minutes of regular care that you spend on it every day.*

## Your skin can be as lovely as any woman's —if you give it the right care

**DON'T** be a fatalist about your skin!

Don't say to yourself that you have a naturally poor complexion, just as some women have a naturally good complexion.

A poor complexion is never natural to anyone.

If there is something about your skin that keeps it from being attractive—if it is pale and sallow, or excessively oily, or disfigured with blackheads—with blemishes—then you can be sure that you are not giving your skin the right kind of care.

Begin now to overcome this condition! You *can* make your skin what you will, for each day it is changing; old skin dies and new takes its place. Give this *new skin* the special treatment it should

have, and see how smooth and lovely you can keep it—how quickly the defects in it will disappear.

Use the following treatment to free your skin from blemishes—

Just before retiring, wash your face with warm water and Woodbury's Facial Soap, finishing with a dash of cold water. Then dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy cream-like lather. Cover each blemish with a thick coat of this and leave it on for ten minutes. Then rinse very carefully, first with clear hot water, then with cold.

Special treatments for all the commoner skin troubles are given in the booklet, "*A Skin You Love to Touch*" which is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's Facial Soap and begin to-night the right treatment for *your* skin! Within a week or ten days you will see a marked improvement.

A 25 cent cake of Woodbury's lasts a month or six weeks for regular use, including any of the special treatments. The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for regular toilet use. You can also get Woodbury's in convenient 3-cake boxes.

### Three Woodbury skin preparations —guest size—for 10 cents

Send 10 cents today for a miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap  
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Together with the treatment booklet, "*A Skin You Love to Touch*."

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# OUR PORTRAIT GALLERY



JULANNE JOHNSTON

Photograph by A. F. Kales

Just now Julianne Johnston is absorbed in her rôle of the heroine in Douglas Fairbank's "The Thief of Bagdad." But there is little doubt in Hollywood that the release of this picture will bring her countless interesting offers from which to chose her future rôles





Photograph by W. F. Seely, L. A.

**MAE ALLISON**

Mae Allison has returned from India, a new Mae. She has sacrificed her blonde curls to a more subtly interesting coiffure. And she has sacrificed her be-ruffled frocks to more sophisticated gowns. Who will say that her new personality is not the more interesting? . . .





PERCY MARMONT

Percy Marmont did leading-man rôles for a long time. Then Harry Millarde cast him as Puzzlehead in "If Winter Comes." And since then Mr. Marmont has enjoyed a greater prestige. Just now he is playing in the Kipling story, "The Light That Failed"





#### WESLEY BARRY

The awkward age usually forces a temporary retirement. But Wesley Barry seems to be managing his adolescent years without any difficulty. "The Printer's Devil" is the next offering to feature his freckled countenance





Photograph by Clarence S. Bull

#### AILEEN PRINGLE

Elinor Glyn went to Hollywood seeking distinction. That was the first quality the actress who was to play the despotic Queen in "Three Weeks" had to possess. And, finally, after much deliberation, Aileen Pringle was selected for the rôle





DOUGLAS FAIRBANKS

Doug's black hair has been permitted to grow long. And his mustache, too, concerns him greatly these days. The rest of his costume is simple . . . great gold hoops for ear-rings and loose pantaloons of a bright pattern. There you have The Thief of Bagdad





#### LUCILLE RICKSEN

The Rickson family Bible says that Lucille is of a slim fourteen years. But Lucille, anxious to return to the screen as an emotional actress, gave her age as sixteen. And thru her work under Marshall Neilan, she has become the talk of the California studios. Mary Pickford selected her for the leading feminine rôle in "The Valley of the Wolf," Jack's new picture





Photograph by W. F. Seely, L. A.

**GEORGE HACKATHORNE**

The worst of being a splendid character actor like George Hackathorne is that the casting directors won't give you an opportunity to do anything else. And, really, George would make a human, likable hero. He insists that is what he will be next





Photograph by Alfred Cheney Johnston

#### CLARA BOW

Clara Bow has already definitely proved that the judges judged wisely when they named her winner of the MOTION PICTURE MAGAZINE'S Fame and Fortune Contest. "Maytime" finds her again in an important rôle, and many companies seek to borrow her services from Preferred Pictures, with whom she is under contract. We proudly predict a bright future for Miss Bow





## The Kiss

As portrayed by Marion Davies and Ralph Graves  
in "Yolanda"



# The White Sister In A Bright Red Coat

By

ADELE WHITELY FLETCHER

**A**LWAYS they have written of her eyes like shy blue flowers. Of her swift hands like white doves. Of her mouth, quivering like a startled butterfly. Of her genius. Of her Christianity. And this is not curious, for these are the things you see usually when you see Lillian Gish. For she is strangely like an Edmund Dulac fairy princess. . . .

It is only when you realize there must be stronger things to her or she could not have come the long way from obscurity and the quiet fields of her native Massillon . . . it is only by looking for these stronger things that you are apt to find them a vital part of her.

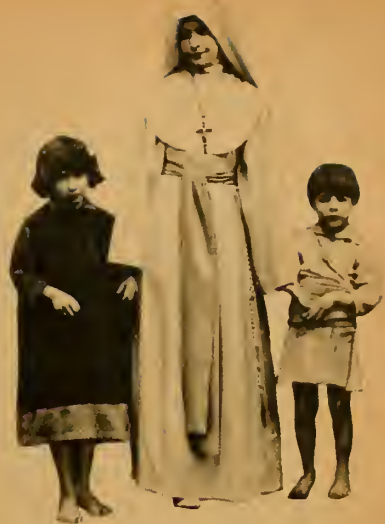
Then you see her ordering her life well. You find her availing herself of summer rates at the hotels. You find her entering into extensive research before deciding upon her coiffure or her costumes for "Romola." Then you learn of her working all night in the factory that "The White Sister" might be cut down to the desired footage.

These are the stronger, the more material things which the years and which experience have given to Lillian Gish. And they are the things also which have given her genius to the eagerly expectant world. For genius un-supplemented will often die unclaimed.

Really Lillian Gish would fit better into Italy's drowsy and serene picture. She might even be a White Sister . . . with her tender hands and her face like a soul-given form. But she has not chosen retreat. And, given the strife of New York for her background, she has adapted herself.

We saw her at her hotel just before the première of "The White Sister," when blasé, sophisticated critics were flagging other things

Lillian Gish is strangely like an Edmund Dulac fairy princess. . . . But there are other things to her, stronger things, or she could not have come the long way from obscurity and the quiet fields of her native Massillon. They are the things which have given her genius to the eagerly expectant world. For genius un-supplemented often dies unclaimed



Photograph by Abbe

in order to be present. When they were bidding ridiculously high for opening-night tickets. When, in the same breath with her name, other names, legendary in the world of the theater, were being mentioned. But

"The White Sister" was her yesterday. She could talk nothing but "Romola." She wasn't unlike a master-chemist preparing to compound some new life-giving fluid. She had this ready. That was still to be taken care of. This must be treated thus and so. That was nearly completed. . . .

On a chintz lounge lay a copy of Giovanni Papini's "The Life of Christ." A place was marked half-way thru. We asked her if she didn't think it strange that an atheist had lived to write such an orthodox book.

"No," she said. And because she was very sure, her voice was low. No need to lend conviction by raising your tone when you know. "Atheists," she said, "are inverted Christians. I'm sure. They have such a perfect conception of the Divinity that the things done in His Name offend them. They turn their hurt faces the other way."

Talk of books brought us to Leonardo da Vinci. She knows his life as the clergy know their Gospel. She has reverence for him as one of



Photograph by Russell Ball



"Atheists," Lillian Gish said, "are inverted Christians. They have such a perfect conception of the Divinity that the things done in His Name offend them. They turn their hurt faces the other way"



She might easily be a White Sister . . . with her tender hands and her face like a soul given form. But she has not chosen retreat. And, given the strife of New York for a background, she has adapted herself

Photograph by Albin

the greatest men that ever lived. And if his greatness is assailed, she champions him with swift words. She bought Brentano's out of every copy of the story of his life, giving it as gifts to her friends.

All of this is what you would expect of Lillian Gish, perhaps.

But then her telephone would ring. And fragments of her conversation reaching us suggested that she is a splendid executive. The office was on the wire. And numerous business details and financial matters seemed to be at her finger-tips.

Her only boast is Dorothy. Dorothy was always quick, she tells you. When they were children, visitors always marveled at Dorothy's wit . . . at Dorothy's intelligence.

We spoke of Dorothy as La Clavel in "The Bright Shawl."

She wasn't sure she approved of her in that . . . ap-wrist-watch warned us of another appointment.

"Mother and I were frightfully shocked when she smoked that big black cigar," she said. "But most of the time I just couldn't make myself realize it was Dorothy. She wasn't the Dorothy I know. She wasn't . . ."

And then, with something like maternal pride:

"But wasn't she beautiful? Oh, I think she was so beautiful!"

She had come in shortly before we arrived and she was still wearing her wrap. It was a heavy, bright red coat. It was the kind of coat the older schoolgirls wear. It wasn't at all the sort of wrap you'd expect of Lillian Gish.

Her face was even more wistful and her hair even a paler

gold above it. Her wearing that coat was like her sitting up all night to cut film . . . incompatible . . . contradictory . . . paradoxical. . . .

The time had passed pleasantly and swiftly. Our wrist-watch warned us of another appointment.

"You live rushing about too," she dismayed. "Your wrist-watch is your King. It is different in Italy. I'm glad to return for a few months. Minutes don't matter so frantically there. And the only thing you've ever seen bluer than Italy's sky is Italy's sea."

And then the telephone rang again, imperiously, and we left her.

It was an evening, about a week later, that we saw her as she stood alone on the large stage of the Forty-fourth Street Theater while one of the most celebrated audiences ever gathered under one roof paid tribute to her work in "The White Sister." She stood there some minutes . . . like a delicate porcelain in her quaint ivory satin frock . . . waiting, waiting for the tumultuous applause to die down so she might explain that only the co-operation of the entire organization had made her dreams for "The White Sister," realities.

Paradoxical . . .

A simplicity of manner to cloak a profundity of thought and a universal comprehension. Interludes, stolen from the trying labors of cutting film and manipulating the high finance of motion-picture production, to read "The Life of Christ."

. . . Lillian Gish; a White Sister in a bright red coat.



# To Mary Pickford

By

FAITH BALDWIN

THE princess of a shadowland,  
Delightful and serene,  
She weaves her happy saraband  
Across the grateful screen.

All ivory and gold and rose,  
With gentle stars for eyes,  
Our hearts move with her as she goes  
Benevolent and wise.

Warm-human, yet a fairy thing,  
With blossoms for a face,  
Her very hands appear to sing  
Their messages of grace.

I think she must be very glad,  
And humble, too, in truth,  
To know that fairy sponsors had,  
For her, Eternal Youth.



Mary as Dorothy Vernon of Haddon Hall

This is one of the test pictures made of Mary in the costumes of that period while they waited for Mickey Neilan to return from New York and call "Camera!"





Photograph by Melbourne Scurr

Looking  
in at  
the  
Talmadge  
Studios



... we find Norma garbed in the veils and jewels of Noorma-hal, an Algerian dancing girl in "Dust of Desire." Joseph Schildkraut, who is shown in the panel above, plays the rôle of Ramon Valverde, a French spy. The Orient is popular as a motion-picture setting these days



# The Only Bashful Actor In The World

By  
HARRY CARR

**T**HE eye that discovered Rodolph Valentino is now beaming with a Christopher Columbus gleam upon George Walsh—thereby adding a mild sensation to the Hollywood season.

Said discriminating eye belongs to June Mathis, editorial director at the Goldwyn Studio.

June is the lady who was responsible for picking up the obscure extra boy—Valentino—and making him leading man of "The Four Horsemen of the Apocalypse."

She has now practically staked her reputation as a producer on the rodolphvalentinoness of Mr. Walsh. She has done more—she has chosen him for Ben Hur.

It is even a more sensational gamble than it was with Valentino.

Walsh has been on the screen for years and his screen career, to be frank about it, has not been much of a success.

In the days of the old Universal studio, they tried to make another Doug Fairbanks out of him, misled by the fact that he is one of the finest athletes in the world. Results showed that he could leap farther and higher than Doug; but that was all. He came out in a somewhat melancholy series of pictures for Fox; but they missed fire.

When he was mentioned in a divorce suit sometime ago, everybody smiled reminiscently and said, "Oh yes, I remember him." He was a voice out of the past.

But, about six months ago, the motion-picture colony had a real thrill. Hugo Ballin made "Vanity Fair" into a motion-picture and the part of Rawdon Crawley was taken by a gorgeous looking, dark-eyed young god. Everybody dashed for their programs, and gosh! It was George Walsh.

June Mathis saw the picture and galloped after George with a Goldwyn contract. Mary Pickford saw the picture and made him her leading man in "The Street Singer."



Photograph by William A. Fraker, L. A.

The eye that discovered Rodolph Valentino is now beaming with a Christopher Columbus gleam upon George Walsh. For June Mathis has chosen Mr. Walsh for the much-coveted rôle of Ben Hur. In the above picture Mr. Walsh is photographed with Bessie Love in a scene from "Slave of Desire," which is based on Balzac's "The Magic Skin"

George found himself yanked out of oblivion and pushed into a glaring new fame.

The first picture in which Goldwyn has used him is Balzac's "The Magic Skin," in which he plays the most romantic part that has been given to any actor for some time.

It is one of the most interesting cases of salvage ever seen in the history of the movies.

Prepare to duck and choke when I explain the reason why George Walsh went into the discard so long. But this is it; he is bashful.

That's a fact! Honest! He is the only bashful actor seen ever since the world began. But George is bashful enough to make up for all the missing generations.

It fills him with agony to act when there are people standing around.



Walsh hasn't been in athletics for years, but he keeps up his training just the same. He isn't training for anything—just to keep in training. That's how athletes are



country. He was a classmate of Dick Barthelmess at Fordham University and played half. Later he went to the Georgetown University and was on a famous "Eat-'em-alive" eleven. He also played baseball—part of the time as a professional on the Brooklyn team. Incidentally, he held the amateur heavy-weight college championship as a boxer.

George told me the other night that he has been in active training since he was eleven years old.

The adoration of his life was his big brother Raoul. It still is. George is perfectly convinced that if Raoul wanted to take a day or a day and a half off from the Fairbanks set, he could settle all these European entanglements; put China on its feet; put an end to all the bootlegging and find out whether Charlie Chaplin really intends to marry Pola Negri. Brother Raoul can just do any darn thing, in the estimation of George.

He said that when he was a little shaver of eleven, Big Brother Raoul used to compete in the foot-races in one of the armories in New York. So of course he had to tag along. When the race finished, a little boy with thin legs always came panting along in the rear; that was George.

It was on account of Brother Raoul that he discovered himself grown up one day.

They were going thru a dim street on the East Side in New York—he and Raoul, when a party of roughnecks stopped them. After some rough remarks, one of them threw a stone. George promptly swatted him.

(Continued on page 94)

Walsh has been on the screen for years and his screen career, frankly, has not been much of a success. But now George has found himself yanked out of oblivion and pushed into glaring fame. It is one of the most interesting cases of salvage in the movies

Photograph by L. Rose Russell



I came on a set one day when they were "shooting" a close-up.

Right in the midst of his emotion he suddenly stopped and looked around in a sudden panic of alarm.

"Too many people," he faltered miserably, "I can't do it."

I was the too many people.

He is somewhat over six feet tall and looks the way swashbuckling life guardsmen are supposed to and dont. Therefore George always gets looked at—to his wild alarm. Whenever he goes out in company, he sees that everybody is looking at something and he looks around to see what it is that is causing all the excitement and, by heck, it's him.

At which point, George can be seen frantically looking for his hat.

It has taken the movie world a long time to find it out but Walsh is a very attractive and appealing personality.

Altho he is apparently due for big stardom, George is not at heart an actor. His soul *you* is to be a football halfback.

He used to be one of the greatest in the



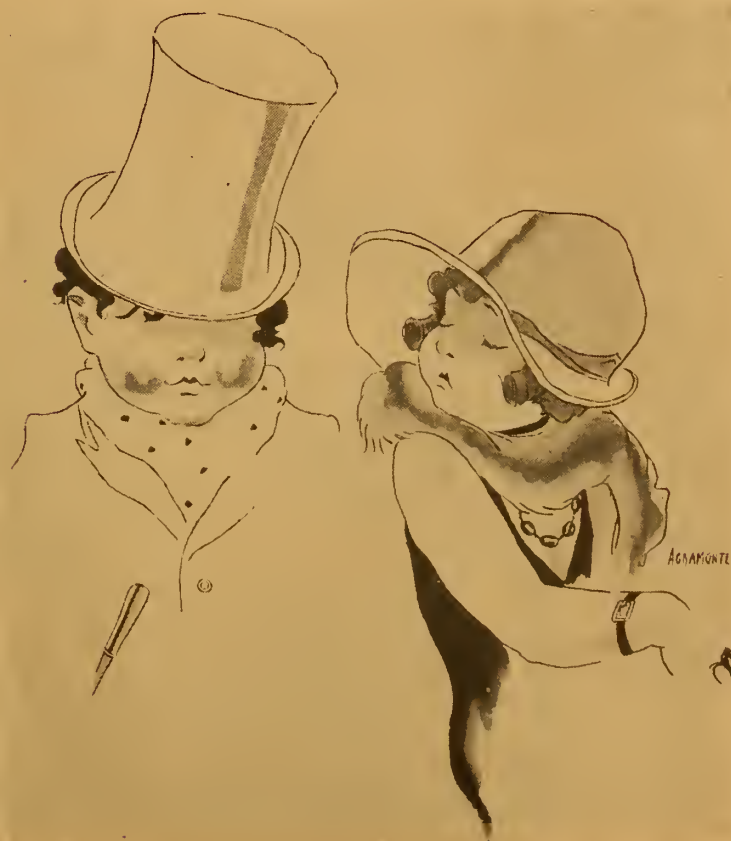
# Once Upon a Time....



*The First of a  
Series of Draw-  
ings Depicting  
Stellar Child-  
hoods*

By JULES AGRAMONTE

... We have no doubt that Douglas Fairbanks gave boisterous and parental hair-raising hints as to his future activities. And it is not unlikely that even at a tender age Constance Talmadge displayed the way in which she would grow. Nor has she departed from it!







# Will Charlie Kick Off His Old Shoes?

By

HARRY CARR



**S**O much for that," I said as we came out of Charlie Chaplin's projection-room. "But what is to become of the little fellow with the big shoes and the funny little mustache?"

What I was trying to ask was this: Is Charlie Chaplin the actor and comedian going to be pushed aside to make way for Charlie Chaplin the director of tragedies?

And if it were left to me to decide which way we would be the greater loser, I wouldn't know what to say.

"Sharlie's" first serious photoplay marks him as one of the greatest directors in the world and as one of the great artists of all time.

"A Woman of Paris" is rather an old story, but his treatment of it is one of the most daring and revolutionary events in the history of motion pictures. He has taken everything that anybody ever learned about motion pictures and rolled it all up in a ball and tossed it gaily into the garbage-can. "A Woman of Paris" is built upon a technique so breathlessly new and startling that it takes your breath away.

The scenario which he wrote himself is a violation and a flat contradiction of just about everything that any scenario school ever taught.

The method of acting is so new and revolutionary that he had to take one scene eighty-six times before he could persuade the actors to let go their old traditions.

When I got there, Charlie was looking at the picture with Edward Knoblock, the playwright, and they were about half thru.

Charlie has the worst-looking projection-room in Hollywood. There is one sad-looking leather chair upon which I imagine the fair Pola has sat many a time and oft.

In one corner, stands an old-fashioned cottage organ. For the rest, the room is a collection of old camp stools and dubious-looking kitchen chairs.

Several times during the performance Charlie felt the need of music to adorn the action and tried to whistle it; that didn't seem to supply the emotional need, so he tried to sing an obligato by the do-de-da-da process. But as this seemed to fall short, he finally groped his way thru the dark to the organ.

Charlie plays exceedingly well and so he stuck there for the rest of the picture. I imagine that not many persons have had the chance to see a picture with Charlie Chaplin as the orchestra.

Once in a while he would turn around and say—"Isn't

To the astonishment of everyone in Hollywood, Charlie said Edna Purviance was to have the great emotional lead in his picture. Edna is a sweet, placid, gentle girl who is about as excitable as a Philadelphia Quakeress. And Edna has done it



For years and years Edna Purviance has played as Charlie Chaplin's leading lady. And Charlie has always insisted that some day he would give her a big opportunity. Now he has done this. At the left, Miss Purviance is seen in a scene from "Pay-day"





# Vignettes of the Studios

## II. The Ince Studio

By  
SALLY STEELE

The Stately Studio . . . Ince's. It is seldom mentioned in the chatter of the Boulevard. It does not quicken the pulses of ambitious extradom. . . . It stands alone, dreaming in the soft sunshine—suggesting other days, forgotten love songs, the fragrance of old-fashioned gardens . . .

**T**HE Stately Studio. . . . Ince's, on the boulevard leading from Hollywood to the sea.

One might pass it by, thinking it a private residence. No sign-board advertises it. No dusty studio cars park in the interlacing graveled drives. No extra people nor staring tourists lounge in the shade of the sturdy old pines, which with slim cypress and square-clipped arbor-vitæ give the sweep of lawn a formal beauty.

An atmosphere of brooding quiet reigns. The tumultuous, rushing, frothy tide of Hollywood sweeps up to the low brick wall marking the studio boundaries, then falls softly back.

It stands alone, dreaming in the soft sunshine—suggesting other days, forgotten love songs, the fragrance of old-fashioned gardens. . . .

Possibly because of this air of detachment, Ince's seems less to belong to the colorful film colony than other studios. It is seldom mentioned in the chatter of the Boulevard. It does not quicken the pulses of ambitious extradom. I have never heard anyone express particular desire to be an Ince star.

For the most part its featured players have been gently pleasant persons, reflecting the atmosphere of the studio itself.

Madge Bellamy, Lloyd Hughes, Douglas MacLean, Doris May.

The present day "Latin lover type" is not in demand on this lot. Normal, healthy young America has the best chance here. Charles Ray, you know, is the great Ince discovery.

The administration building, surrounded by fifteen acres of studio ground, bears a similarity to the George Washington manor-house at Mount Vernon. In a part of the country where Spanish architecture flourishes, in fact, on fertile acres once belonging to the famous three-thousand-acre Rancho Rincon de Los Bueyes, its immaculate simplicity strikes an unusual note.

In the dignified entrance hall, is the familiar Colonial balcony and stairway. A portrait of Washington hangs on the south wall. Along the balcony other paintings depict events in Colonial history.

An old negro footman attends the door. After the  
(Continued on page 84)

THE EDITOR'S NOTE.—*The above is the second of a series of articles which will portray the various California studios . . . the studios as they appear to the observant spectator, differing as radically in appearance as they differ in atmosphere and in the films which are photographed behind their "No Admittance" signs*





## The Story of Buck

Years ago Sol Lesser, the motion-picture producer, wanted to film Jack London's "The Call of the Wild." But he knew of no dog that could play the dog-hero "Buck." Then one day he ran across a full-blooded Saint Bernard puppy. He realized that here, a few years hence, would be his "Buck." So he purchased the dog, gave him that name and turned him over to a trainer. And now we have "The Call of the Wild," with "Buck" ably enjoying the stellar honors



# When Laughter Turns Her Face

THE STORY  
OF  
FLORA FINCH



Photograph by Tornella



TOLD  
BY  
GLADYS HALL

WHEN Laughter turns her face—we meet with tears.

When Comedy is in profile, we see Tragedy.

When the Cap and Bells are doffed, an old man mutters Aves and Credos—or seamed hands hide a face not heir of mirth.

Of all the masks of Thespis by far the most subtle, the most clever and the most difficult is that of Comedy. It is a comparatively simple matter to draw a "long face," to assume pathos, suffering, drama or emotion. Pain of one sort or another. Grief is a more sure instinct than gladness. We were born with a puckered face and a doleful wail. We could not live did we not first weep. And when the last hour comes, that hour in all likelihood will be grim and grief-attended.

Laughter is another matter.

Laughing is pure art. For laughter, the will-to-laugh, is a precious dispensation of the gods, rarely to be evoked. Try throwing yourself into a fit of laughter convincing enough to engage the risibilities of several hundred people some day when the bill collectors are beating a trail to your front door and see how contagious you will be!

Try engaging in a series of mirth-provoking antics some day when the leaden weight that is your heart is dirgefully reminding you that gladness is an obsolete term only to be found in bygone thesauruses and note the not-so-gratifying results.

It is a traditional fact that most of the great comedians are sober enough fellows off stage and screen. Their comedic gestures, are, therefore, simulation of the first order of excellence.

Take those with whom we are familiar:

While we laughed and while Flora laughed, there was another side to it. There was Flora's side when the lights were put out and the audience had gone home. Flora's side between that time when she and John Bunny were the King and Queen Fun-Makers of the Reel World and now. . . . And, incidentally, Flora is now playing on Broadway in "We've Got to Have Money"

Charles Chaplin, who would a Hamlet be. And who, in private life, is not only a student and a philosopher but rather a melancholy chap at that, given to fits of

moroseness and streaks of solitude.

Gallagher and Shean, whose songs have convulsed a nation, are grave and matter-of-fact men to meet, rather impressed by the onerous responsibilities of life.

Harold Lloyd is spontaneous and jolly, but he is, at heart, an excellent business man and very much the serious student of the things he does with such rollicking risk.

And then there is Flora Finch, wherefore I pause, a tale to tell:

Probably none of you have forgotten Flora. She it was who in company with the late and still lamented John Bunny gave you your first side-splitting moments in the Silent Drama. Flora Finch . . . back in the days when comedy was comedy, good old custard pies, fat men and lean women, and not, as it stands today, a more sophisticated matter of expensive sets and . . . er . . . very expensive ingénues. Fun with a pinch of Freud, so to speak.

We have all laughed at Flora. Flora, for the nonce one of the gods, gave us the rare and precious respite, the desirable dispensation of rib-rocking laughter. Lean Flora, with her attenuated body, her amazing gymnastics, her endless fund of grotesque expressionism.

And while we laughed and while Flora laughed, there was another side to it. There was Flora's side when the lights were put out and the audience had gone home. Flora's side between that time when she and John Bunny were the king and queen fun-makers of the reel world and now when custard pies are only to be found in

(Continued on page 85)





## Myrtle Stedman and Son

All photographs by  
Edwards-Hortuler

Directors often tell her she looks too young for a matron rôle. Then Myrtle Stedman smiles and reminds them of her son, Lincoln. "The Dangerous Age" found them playing together, but ordinarily they're engaged at different studios. We think it was as the fat boy in Charlie Ray's "The Old Swimming Hole" that Mr. Stedman first came to the screen





# Movie Endings

By

HELEN CARLISLE

Illustrated by Eldon Kelley

I hate  
The Invariably Unvarying  
Movie Endings  
Dont You. . . .

What would you not give  
If just once . . .  
You might see a picture  
Where everything  
Ended in an  
Unexpected Manner . . .  
Where in the Last Scene  
The Hero and the  
Heroine would be discovered  
Posed on a High Cliff  
Above the sea . . . and  
Just when things looked  
Too *usual* for words  
He would give her a  
Brisk push off the ledge  
And with a noble gesture  
Speak the Title  
"Thank God You Cant  
Swim. . . ."

Then there's the  
Pathetic drama of  
Unrequited love!  
You know this plot . . .  
The worthy lad with the  
Bow Tie and Trusting Soul  
Is loved by two sisters . . .  
One plain . . . one beautiful. . . .  
The plain one always suffers  
For Four Reels but  
Gets him in the  
End. . . .  
I often wish that  
When she shows him  
What a Good Cook she is . . .  
He'd pick up her  
Custard Pie and throw it  
At her in a  
Carefree Boyish Manner. . . .  
This would surprise the  
Audience and also the  
Plain sister. . . .

(Continued on page 90)

What would  
you not give  
If just once . . .  
The hero would  
give her a  
Brisk push off  
the ledge  
And with a no-  
ble gesture  
Speak the Title  
"Thank God  
You Cant  
Swim . . ."



What would  
you not give  
If just once . . .  
You might see  
a Picture  
Where every-  
thing ended  
in an  
Unexpect-  
ed manner . . .  
I hate the in-  
variably un-  
varying  
Movie Endings  
Dont You . . .





Photograph by Russell Ball

## Why Not . . .

. . . A motion picture of one of the legendary Indian love tales?  
With Rodolph Valentino as the hero!





"The Dramatic Life of Abraham Lincoln" is now a motion picture. And we wonder if any story of fiction ever had more pathos, more drama, or more inspiration. The panel at the top of the page shows Lincoln as the poor, hard-working Abe in his early manhood. And at the right, George A. Billings impersonates the presidential Lincoln



## Shadows of Lincoln





Photograph by Morrall.

# "Psyching" Glenn Hunter

In which the brains of that young actor are taken apart . . . and we see what makes them tick

By

DR. EMILY T. BURR

"That's just why I want you to write this article," said the editor. "I want to show people that an actor is no different from other folk, except perhaps as every artist is different. I want to prove that the players of the movies are just as generous, just as intelligent, just as human as other people, that their personalities are composed of the same ingredients, mixed on that special formula which enables them to make a drama live and breathe instead of, perhaps, to make a broken-down automobile take up its bed and walk."

"Who is the actor in question?" I asked.

Glenn Hunter remembers scenes, not sounds. His auditory memory is as undeveloped as that of a twelve-year-old child, while his immediate visual memory is excellent, accurate and analytical. Below is a scene from "West of the Water Tower," a filmization of the popular novel, in which Glenn is starred

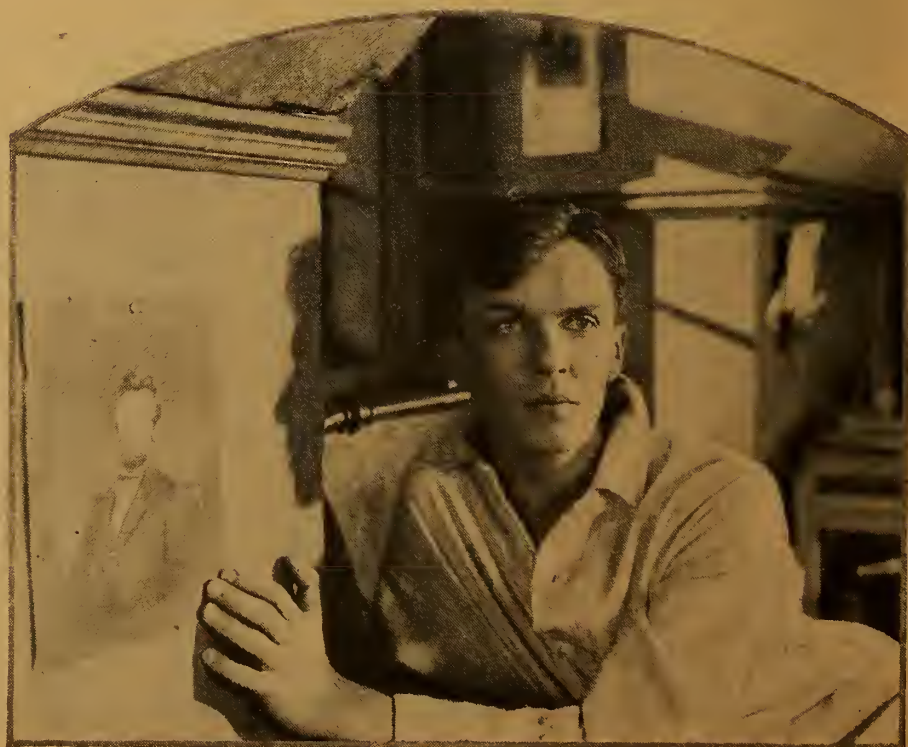
"His name is Glenn Hunter. You'll remember him for his work on the stage in the Booth Tarkington plays, 'Clarence' and 'The Intimate Strangers,' and now as Meriton of the Movies, or maybe you've seen him in the Film Guild picture, 'The Cradle Buster,' or in 'Second Fiddle.' Anyway, he's the newest and possibly most typical star of the lot. That's why he's your subject."

And so it came to pass that

AFTER all, a psychologist has her own psychology to consider. And so, when a certain genial editor suggested that the magazine readers would be interested in taking the brains of a motion-picture actor apart to see what makes them tick, I was inclined to answer with a firm negative. I assured my editorial friend that, after all, psychology is a science which requires months of investigation to attain anything approximating an exact estimate of personality.

"But we don't want exact estimates," it was explained. "We don't want a four-volume treatise on the subject. What we'd like is a brief outline of the elements of an actor's brains. Some people don't believe they have any, you know—but my opinion is that this is because they have a different and less understandable sort."

"Suppose I find he murdered somebody," I suggested.





Dr. Burr is an authority on psychoanalysis and, at present, Consulting Psychologist of Bellevue Hospital in New York City. She made this analysis a few months ago when Glenn Hunter was a Film Guild star; and it is undoubtedly an excellent and enlightening character study

I found myself in the test-room with a tall, awkward boy whose indefinable charm could not quite conceal the fact that he was dreadfully embarrassed. Of course, if he had not been embarrassed, I should have known at the start that he was an abnormal person. (And Glenn Hunter is the most normal sort of chap, from a human standpoint.)

You see, the science of psychology is largely based on certain tests, the undergoing of which entails a considerable mental



Photograph by Russell Ball

As Merton of the Movies, Glenn is still delighting Broadway's sophisticated audiences. In all his Merton glory, you see him, on the right. And at the bottom of the page he is seen talking with Dr. Burr after her analysis of him



Glenn is capable of great concentration in his own chosen field. But I do not think he would ever make a good newspaper editor. His mind does not run in the direction of abstract knowledge

strain. For example, there is the Association Test, technically known as the Kent-Rosanoff.

The subject is read a list of words, all sorts of words, nouns, adjectives, verbs, to each of which he must quickly answer with another word expressing whatever thought first comes into his mind. This test is sometimes used in experimental work with suspected criminals. If the suspected man is thought to have committed the murder with a knife, we might, after asking him various words unconnected with the case, suddenly introduce this word into our questions. That will naturally bring up a mental picture of the crime—if he is guilty—and he may give himself away by answering "Heart" if he stabbed the other fellow in the

(Continued on page 92)







Photographs by Abbe

Betty Compson was homesick for California. Her trunks were packed. But they prevailed upon her to stay long enough to make one more picture at any rate. It is called "Royal Oak," and is a story of England in the days of Cromwell. And, in the meantime, her engagement to Sir Charles Higgins has been announced



## They Are Trying To Keep Betty Over There



Just above, Miss Compson is photographed in a scene from "Royal Oak," which was filmed at an old country house in East Grenstead, thirty miles outside of London. And at the left, she is seen considering a location her director has chosen

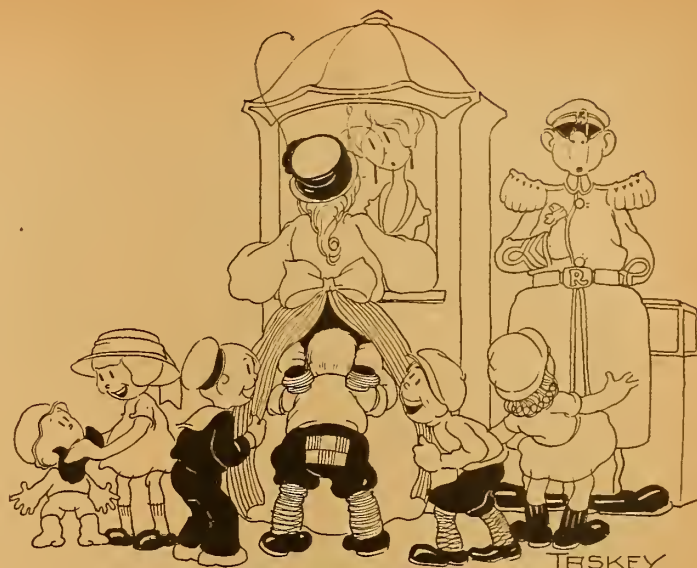


# That's Out

## Pertinent Paragraphs

By

TAMAR LANE



An extra must be able to swim, ride, drive, box, wrestle, fence, dance, play ping-pong, and have in his possession a complete wardrobe. He gets five dollars a day. The star is forced to use a double for all violent exercise and he gets \$118.62 a minute. Such is movie life

### THE PASSING OF "DOUG," THE PERSONALITY

**D**OUGLAS FAIRBANKS has placed himself in a very awkward position in the cinema world. This star must now make each one of his productions upon a larger scale than the previous effort or it is almost certain to be a box-office failure. Yet his photoplays are not improving, nor is the smiling gent himself. While "Robin Hood" was a splendid strip of celluloid in some respects, spectacularly and pictorially; it was not—taken all in all—so worthy a piece of silent drama or so enjoyable a film as many of the star's earlier efforts.

Apparently while a youngster may derive much badness from visiting the cinema alone, he is quite immune from any of the movie's wickedness when "accompanied by parent or guardian"

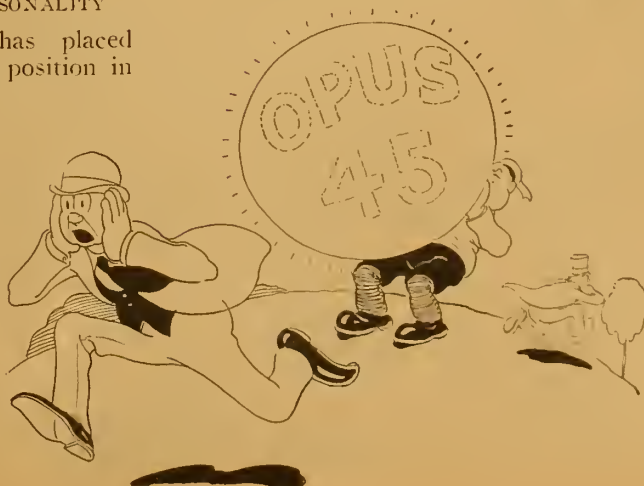
Doug's films are getting bigger, but are they getting better? As a producer Fairbanks is gaining prestige; as an actor and as a personality he is losing ground. The success of "Robin Hood" was not a triumph for Fairbanks, the actor, but for Fairbanks the impresario. It was the production as a whole that scored the hit and not the star. Back in the old days one went to see "Doug," the great personality, regardless of the play. It was this sort of admiration which made him the leading male figure on the screen. Today, it is different. One now goes to the cinema, not so much to see Fairbanks, as to view his latest opus.

This new status may be quite satisfactory to the star, it may even be more profitable, financially; but to me, it is a regrettable turn of affairs, the passing of one of the greatest personalities the screen has ever had.

And it is all entirely unnecessary. Just the whim of another motion-picture celebrity whose ambition is to make, not something fine, but something "big."

### SEX APPEAL

Whenever a screen player becomes successful nowadays, everyone lays it to sex appeal. Valentino has it, so they say; so has Barbara La Marr, Nita Naldi and even Harold Lloyd. Wonder if this can account for the popularity of Bull Montana.



Doug's films are getting bigger, but are they getting better? As a producer Fairbanks is gaining prestige; but as a personality he is losing ground





Is the public in general as stupid as the film producers believe it to be? Is it really necessary to change the titles on well-known works in order that theatergoers will not get confused?

### MAKING THE TITLES FIT THE PUBLIC

Is the public in general as stupid as the film producers believe it to be? Is it really necessary to change the titles on well-known works in order that theatergoers will not get confused? There have been many humorous examples, most notable of which was the changing of "The Admirable Crichton" to "Male and Female" because of the fear that the public would be under the impression that the original title referred to an admiral of the navy. The most recent alteration is the changing of "Captain Applejack" to "Strangers of the Night," lest the production be thought to be one dealing with a bootlegger. I have my own ideas, but the editor would probably never pass them.

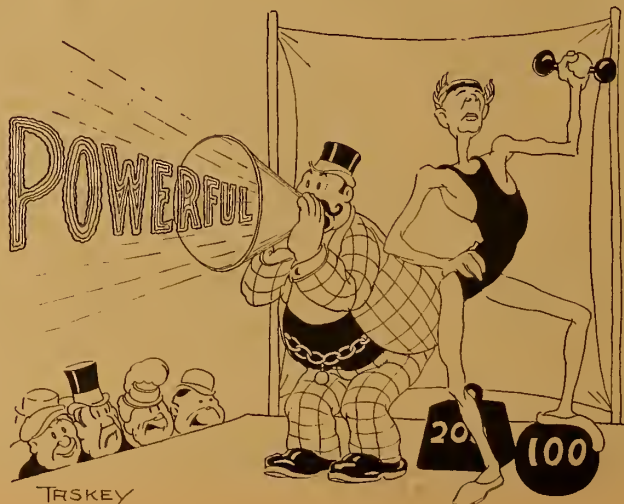
### HERE ARE REAL ACTORS

A lot of these third-rate actors who are tearing up the scenery in some of our best productions in the belief that they are displaying histrionic ability, should view the juvenile players in William Beaudine's version of Tarkington's "Penrod and Sam" and learn what real acting is. For natural, sincere and powerful playing these youngsters have ninety per cent. of the grown-up performers backed off the screen. Ben Alexander's portrayal of Penrod is one of the greatest performances of this year, or any other year. Here, too, is one of the finest films of the season, vastly superior to any of the big "super-productions."

### THE UNDERWOOD IS MIGHTIER THAN THE CAMERA

There is some consolation for film companies in know-

There is some consolation for film companies in knowing that if the production staff fails to make a masterpiece the publicity department can do it for them



TASKEY

ing that if the production staff fails to make a masterpiece the publicity department can do it for them.

### GEORGE WALSH THE LOGICAL BEN HUR

Goldwyn is to be congratulated for having decided upon George Walsh for the rôle of "Ben Hur." Readers of this column will recall that the writer was the first to suggest Walsh as the logical Ben Hur, while others were suggesting Valentino, Richard Dix and many other players totally unsuited to the part. While I am not at all enthusiastic over "Ben Hur" as a film production, Walsh answers the demands of the rôle better than any other player on the screen today.

### CENSORSHIP INTELLIGENCE

The mentality of censors can be accurately gaged by their belief that, while a youngster may derive much bad-



Whenever a screen player becomes successful nowadays, everyone lays it to sex appeal. We wonder if this can account for the popularity of Bull Montana

ness from visiting the cinema alone, he is quite immune from any of the movie's wickedness when he journeys to the theater "accompanied by parent or guardian."

### ON ONE OF OUR VERY BEST COMEDIANS

If a player is a good actor, no matter how small the part is, he will stand out in it. Who is better proof of this than Harry Myers? It makes no difference how small the "bit" he is playing, Myers makes it a big part. This actor is one of the few who has the public with him before he starts. He not only has unusual ability, but a strong personality. Yet a number of dubs are being featured while Myers is forced to play insignificant rôles.

### BEST LAUGH-PRODUCER OF THE MONTH

"Going Up." Douglas MacLean  
(Continued on page 96)





Photograph by Abbe

# Across the Silversheet

By  
ADELE WHITELY  
FLETCHER



"THE WHITE SISTER" comes to us as the most notable production in a month when several notable motion pictures have found their way to the screen. And besides the interest it contains in a dramatic story, well presented, it is interesting for other things. First of all, it proves conclusively that Lillian Gish is among the greatest artists of the screen, even without the guiding genius of David Wark Griffith with whom she has always been affiliated. It proves, too, that hundreds of thousands of dollars may be spent in disguising California to resemble a foreign land with results only mediocre in comparison. The "The White Sister" journeyed to Italy where the entire production was filmed against the novel's true backgrounds. And reveling in the settings

Above, at the left, are Lillian Gish and Ronald Colman in "The White Sister," which comes to us as the most notable production in a notable month. Above, at the right, is Mary Pickford in "Rosita," and now let those who cried Mary Pickford was not a great actress keep their peace. And below is "The Hunchback of Notre Dame" with Lou Chaney in the title-rôle

which Old Italy afforded, we shudder to think of these backgrounds manufactured in Hollywood. They might be effective but they could never be so inspiringly beautiful. Thirdly, this production brings a new hero to the screen. He is Ronald Colman and we predict a brilliant future for him, if he is not already enjoying it. As the Italian soldier, romantic, adventuresome, and gallant, his personality may be favorably compared to all the male stars enjoying prestige today.

Getting to the production proper, it is well adapted from the Marion Crawford story of little Angela who stood staunchly to face life, altho time and time again it bruised her sensitive spirit and finally seared her loving heart. Then she sought peace in the Convent of the White Sisters. But even

(Cont'd on page 80)







## Comment On Other Productions

SALOMY JANE

**B**RET HARTE had a faculty for telling a story so that its characters seemed to step right out of the page and talk to you—and his plots were so saturated with atmosphere and background—so moving in incident, that it proved easy reading. His "Salomy Jane" has been adapted to both stage and screen, and the new silent version carries on the Harte flavor. No director could have missed making it enjoyable, tho we are not discrediting George Melford in fashioning a picture which contains color and movement.

This romance of '49 enacted against the picturesque background of California redwoods is richest in its settings. Melford's forte is photography—and he has not gone astray here. There's no need of detailing this familiar tale. We all know of the stage-coach robbery—the meeting of the Stranger and Salomy Jane and the trial before the Vigilantes. Let it be said that all the colorful details are sharply emphasized—and that the acting is eloquent as delivered by George Fawcett, Maurice Flynn, Charles Ogle, Raymond Nye, James Neill, Louise Dresser and Jacqueline Logan's portrayal of the title-rôle.

BLINKY

They are trying to make an actor of Hoot Gibson and fortunately he is being given character sketches which somehow succeed in fitting his personality. Take "Blinky," for example. He begins by playing a mamma's boy—and because the picturesque Hoot looks so strange in the part, it is certain that audiences will find amusement. His father, a retired cavalry colonel, would make a regular "fire-eater" of the old school out of him. So he is sent to the old man's former troop where, in the course of time and events, his transformation is complete.

The formula? Nothing but the making-over of a man. It is slight of plot, but the incident of putting the youth thru his paces keeps the interest on the alert. There is a pursuit of bandits and a mild romance—and to make it look genuine, the director went out and collected some real troopers—who are more genuine than the troupers.

THE CHEAT

A heavy, obvious, and overdrawn picture is the new version of "The Cheat," which does not carry a single



The "Salomy Jane" of Bret Harte is as easy to look at upon the screen as it was easy to read between the covers of his book. And George Fawcett's acting is eloquent. At the left is Hoot Gibson in "Blinky." They are trying to make an actor of Mr. Gibson and he is being given character sketches which fit his personality. "Blinky" is slight of plot, but interesting

"The Cheat" is a heavy, obvious and overdrawn picture. Here we miss the Negri for Pola Negri is given no opportunities. And Charles de Roche's acting consists of a series of poses





## Critical Paragraphs Which Will Guide You to the Better Motion Pictures

mark of quality aside from some appropriate atmosphere. Time was before censorship that this picture earned the tribute of being the "perfect photoplay." But in the lapse of years the vitality has been totally eliminated. It stands today a dull, asinine picture which flaunts nothing but sex appeal and a flair on Pola Negri's part for bizarre costumes. Clever actress that she is, it seems a shame that she must be burdened with the type of stories which have marked her American appearances. The Negri of "Passion" is a different personality entirely.

The tedious plot—which shows nothing of advancement in screen technique—concerns a South American girl who visits Paris to buy a trousseau for her coming marriage. She attracts a scheming crook disguised as a Hindu and an impecunious young American; the latter, of course, winning her heart. They return to America where she experiences the contrast of being confined to modest quarters. So the Hindu makes scheming overtures. The big scene is when he brands her on the left part of her back—calling her his own. But it is artificial and arrived at without rhyme or reason.

There is a flash of incidental by-play which is supposed to lend color to the scenes. It, too, is far-fetched. Pola Negri doesn't have any opportunities here. We must wait for "The Spanish Dancer." It is rumored that she is allowed to show her real talents in that opus. Charles de Roche's acting as the crook is made up of a series of poses, and Jack Holt frowns and frowns and frowns.

### THE BROKEN WING

This play when produced upon the stage was destined for the screen by virtue of its melodramatic flavor, its crackling incident, its fast-moving action and the atmospheric background of its plot. As a result, those in charge have not erred in making a picture which stimulates the pulse even if it fails in stirring the imagination. It is a mixture of high-falutin comedy and thrills—with highly seasoned titles to embellish its highlights. We dash along with the aviator who crashes down during a storm right into the home of a charming Mexican señorita whom he makes his wife—and, hokum that it is—we are interested in his amazing adventures.

There is conflict and color and finely sketched character drawing by Walter Long who, in the rôle of a jealous general, succeeds in adding to the merriment. It is such



"The Broken Wing" has a melodramatic flavor and while it may not stir the imagination, it is sure to stir the pulse. We think, tho, that the portrayals of Miriam Cooper and Kenneth Harlan are too conventional. "Strangers of the Night" is the screen version of "Captain Applejack." It is a story of a venture which you'll enjoy. And both Enid Bennett and Matt Moore are splendid in it



We chalk up "Ruggles of Red Gap" as one of the most delightful satires that has ever graced the screen. And we have praise for all the players, not forgetting Ernest Torrence as Cousin Egbert





George M. Cohan's "Little Johnny Jones," dashes thru with plenty of breezy incident. But it permits the irrepressible Johnny Hines to clown to the point of tedium. "Duley" is only her shadowy self in her screen disguise. Constance Talmadge tries to breathe life into her, but the burden is too great. Below is a scene from "To the Last Man," a picturesque story which is bad melodrama but exciting. Richard Dix is the hero



a rôle as depicted by Holbrook Blinn in "The Bad Man." Really Long runs away with the show, for Kenneth Harlan as the aviator and Miriam Cooper as the girl are too conventional. Which is doubtless the fault of the playwrights. An average story here has been made over into a rattling good melodrama.

#### STRANGERS OF THE NIGHT

No doubt the original title of this opus did not suggest the poster possibilities of the picture version. Can't you see how the billboards would fairly scream at you with "Strangers of the Night"—emphasizing the mystery element? But we much prefer "Captain Applejack," the name it carried as a play. It is light and sparkling. The new title has something of an "iron claw" tang about it. Regardless of our criticism in this direction, we are stopped short with any analytical whys and wherefores concerning the excellent treatment which Fred Niblo has given this rollicking tale of adventure.

On the stage the well-regulated Englishman went to sleep and dreamed of his private ancestor—awaking in time to display a new-found courage and frustrate the crooks who were after the secret treasure. The dream is carried out in the picture—oh much more vividly, since the ocean serves, as well as a galleon. It develops exceedingly slow—to the point of tedium indicating that Niblo wanted to be sure that everything was in its proper place. Then it picks up momentum and flashes brisk and bright farcical trimmings—with much pursuit and the business of pointing rapid exits and entrances.

The picture is neatly staged and played in first-rate style by Matt Moore and Enid Bennett. The former does not suggest the pirate bold as Wallace Eddinger did in the play, but when he plays the well-mannered Englishman bound by conventions, his study is indeed flawless. You'll enjoy it.

#### RUGGLES OF RED GAP

In contrast to a bombast of trumpets announcing the arrival on Broadway of so-called superfeatures, James Cruze's production, "Ruggles of Red Gap," sneaked in with muffled drums. Let us chalk it up as one of the most delightful satires that has graced the screen in many a season—made so by Cruze's sympathetic appreciation for the humor of the plot and characterization.

We forget the absurdities in following the rich adventures of the meek Ruggles, capably portrayed by Edward Horton, who is a pantomimist of the first order, and the democratic Cousin Egbert who takes the English valet under his wing and hobnobs around with him after the manner of Damon and Pythias. Cousin Egbert's wife is unable to make him over—not even when she employs the Honorable



George's valet during a flyer on the Continent. But Ruggles cannot overcome the traditions in which his ancestors have been steeped. He is the meek and humble servant—and Horton plays him to the life. Certainly he looks and acts like a real gentleman's gentleman. Laugh over his discomfiture when Egbert takes him on thirst-quenching cruise in Paris. Laugh over Egbert's attempt to make him fight his cultured relative from Boston.

"Ask him if it is Tuesday," says Egbert, "and if he answers yes, knock him down."

"But, sir, it is Tuesday," pipes the gentle Ruggles.

To see this scene depicted a few times is sufficient to raise havoc with your funny-bone. The picture carries many interesting and humorous highlights—the by-play being excellently done by Ernest Torrence as Cousin Egbert, Louise Dresser as the wife, Frank Elliott as the titled Englishman and, of course, Horton as Ruggles.

There is sparkle to it, and it moves with quickness and dispatch. Really a picture worth while—one which will live in the memory as a perfect satire. Mr. Cruze must feel highly elated over such an achievement. It is as much a credit to his directorial ability as his "Hollywood" and "The Covered Wagon." And that is saying a good deal.

#### LITTLE JOHNNY JONES

George M. Cohan's "Little Johnny Jones," transferred to the screen, carries on its author's familiar rapid pace of action, but it seems a trifle old-fashioned in view of the fact that race-track stories have been much in evidence the past few years. Still the original spirit is retained and it dashes thru with plenty of breezy incident. As many of you remember, it records the triumph of an American jockey in the English Derby—who outwits crooked opposition, winning not only the race, but a goodly fortune and a girl to boot.

The director has fortunately developed it along farcical lines, tho he does permit the irrepressible Johnny Hines to clown to the point of tedium. This player should balance his animation with repression. The picture is full of hokum, but its speed, its race, and its comedy high jinks should make it enjoyable.

#### DULCY

Dulcy is only her shadowy self in her screen disguise. Deprived of her bromides she is a most exasperating little dumbbell, tho Constance Talmadge endeavors to breathe life into her. The sponsors were wrong here in trying to make F.P.A.'s character into a film personality. The play depended entirely upon dialog, intonations of voice and naturally clever stage "business." With these vital factors eliminated, the picture is colorless. The high spot of the play when a self-important scenarist recites

(Continued on page 102)



"The Silent Partner" is a colorless, vapid story acted in a lackadaisical fashion... with Leatrice Joy. "Rouged Lips" is a story of back-stage life which skips along releasing gentle humor and giving the capricious Viola Dana opportunities. Below is a scene from "Potash and Perlmutter," which is a faithful study of Jewish initiative. Alexander Carr appears in his stage rôle of Perlmutter... Barney Bernard appears in his stage rôle of Potash





# PASSION'S PLAYTHING

A DRAMA OF  
LUXURY AND SIN

First... the intriguing  
main title...



Vibrato, an innocent  
young thing of thirteen  
years, is viciously be-  
trayed by Dizzy Google-  
eyes, a chewing-gum sales-  
man

LATER

... An important title!



Vibrato vows vengeance  
on all men



She buys a black crea-  
tion at the village em-  
porium, puts a red rose  
between her gold teeth,  
and becomes a vamp

STILL LATER

... As time passes



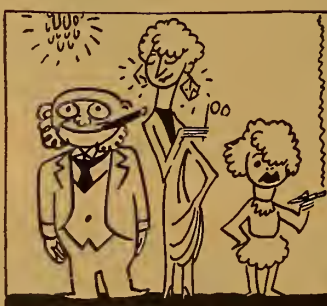
Victim No. I



Victim No. II



Victim No. III



The beautiful home of  
Count Eiergeurch Soup-  
tereen, his lovely wife,  
Lady Schnitzel, and  
Daffydil, their innocent  
daughter



Count Eiergeurch falls  
for Vibrato, the beautiful  
vamp



Lady Schnitzel and little  
Daffydil plead with Vi-  
brato to return Count  
Eiergeurch C. O. D.



Count Eiergeurch at-  
tempts to seduce Vibrato,  
and she murders him



She escapes to the desert...

SEVENTEEN AND  
A HALF YEARS  
LATER

Another title to maintain  
suspense



And she vamped the lions  
and they live happily ever  
after

WM. GROPPER -



# The Editor Gossips

EVERY now and then we stop in to visit Harold Bolster. It is a relief in this sophisticated age to find an intelligent person who is admittedly optimistic about the marital state. For it is the depressing vogue nowadays to sigh over life whenever possible. Mr. Bolster is married to Madge Kennedy. And that fact is still the supreme interest of his life, even tho their wedding-day is now years behind them.

"Miss Kennedy is in 'Poppy' this season," he told us. "She's wonderful. If my word on her passes muster?"

We laughingly assured him that it did. After all, we've found that people are usually hypercritical of those for whom they have affection.

So we went to see "Poppy" as Miss Kennedy's guest.

Hundreds of other people did, too, the same night. The theater was crowded. Without a doubt, "Poppy" has come to Broadway for the season. Because it is a musical comedy, we repress our opinion of it. We know we are no judge of musical comedies. They are one of the blind spots in our sense of humor. We yawn thru them every winter. And then every critic comes forth, offering praise for the very things which pleased us the least.

But for Madge Kennedy herself we have several things to say. First of all, we protest. Every playwright takes advantage of the fact that this actress has the rare gift of being sweet without being saccharine. In "Poppy" Miss Kennedy sings and dances with charm. And in one act she is quite the most ravishing creature we have ever seen, even tho our days are spent with the pulchritude of the cinema. Her gown is fleshly pink . . . and in her hair she wears strands of brilliants and pink rosebuds.

We always keep hoping against hope that some day someone will forget that Madge Kennedy is able to dispense sweetness in large doses,

with the utmost efficacy . . . and stop to remember that she is one of the most charming and adept comediennesses the stage and screen possesses.

Talking of comedy calls to mind something Miss Kennedy said of Fields, the comedian whom "Poppy" features. She explained that he had a lovable disposition and that she believed that was the most vital thing for a comedian to have. The longer we think of that, the truer it seems. We are sure that Harold Lloyd, for example, owes at least sixty per cent. of his enormous success to the fact that his audiences are instantly fond of him. They feel they understand him; and, sympathizing with him, they have the sense of being in on the joke.

Madge Kennedy is playing in "Poppy," a musical comedy, this season. In it she sings and dances with charm. And in one act she is quite the most ravishing creature we have ever seen, even tho our days are spent with the pulchritude of the cinema. Her gown is fleshly pink . . . and in her hair she wears strands of brilliants and pink rosebuds

Photograph by

White Studios



The more our years increase the more convinced we become that friendships are one of the greatest gifts life holds. Emotions are frequently transitory but friendships, time and time again, stand the severe test of the years.

This reminds us of a story about Mary Pickford and Lillian Gish. It is a favorite story in motion-picture circles. Miss Pickford herself told it to us. It happened one day at the old Biograph studios when Mary was working in two- and three-reelers under D. W. Griffith.

Thru her previous work in the theater, she had met Lillian and Dorothy Gish. One day they came to the studios, hoping there might be something there for them. They stood eagerly outside of the fence which barred the humble studios to everyone except the Magic Few who belonged on the inside.

Mary brought Mr. Griffith to the fence to meet them. The story goes that he immediately sensed the Gish appeal.

Turning to Mary, he said:  
(Continued on page 117)



Do  
You  
Remember



Ingram  
the  
Actor?

Photograph by Hoover Art Studios

We hear a great deal these days about Rex Ingram. His is one of the greatest names to be reckoned with in motion pictures. He has given the screen its "The Four Horsemen of the Apocalypse," "Where the Pavement Ends," and now "Scaramouche"



But the screen has known another Rex Ingram . . . a younger Rex Ingram and a humbler Rex Ingram . . .



Some years ago he played at the old Vitagraph studios . . . in one picture with Lillian Walker and Earle Williams when they were at the height of their fame



He played, too, with Clara Kimball Young when she was of the Vitagraph galaxy. And at the left he is seen with Helen Gardner. Do you remember her?



# The New Motion Picture

## IV. THE UNKNOWN WORLD REVEALED

EDITOR'S NOTE.—*Today when people say that the motion picture is still in its infancy, the remark is termed a bromide. But, bromide or no bromide, they speak truly if they use the word infancy as an expression of development. For the motion picture which we see on the screen today is only a nucleus of what the new motion picture will be. So the "Motion Picture Magazine" plans to use a series of articles, of which this is the fourth, giving some idea of what may be expected from the cinema in the early years to come*

By

HENRY ALBERT PHILLIPS



IT would seem at this late day that all the plots and all the stories, all the characters and all the stars, had been exploited for our enjoyment on the screen. Producers purchase books and stories before they are written, we are told; and stars are ensnared with six-figured salaries almost before they are born—witness Baby Peggy, Jackie Coogan, *et al.*

So the movie fans shake their heads

Louis H. Tolhurst has surmounted all the obstacles which have stood in the way of microscopic photography. He is seen here with the cool-air camera with which he works. Below is one of the amazing results Mr. Tolhurst has achieved. It is a photograph of baby spiders coming from their eggs. They are white and so very tiny that a pin-head would permit them to promenade

and perhaps remark, "The movies are repeating themselves! Last night I saw that Enoch Arden plot for the fourth time within the year and I notice they are advertising another 'mythical kingdom' photoplay at the Collodeon next week. The movies are petering out!"

At this juncture allow it to be said that our movie fan was happily mistaken. Something *new* all along the line of his jaded appetites in screen indelicacies is ready to be set before him. Brand-new plots, stories of which he has never dreamed, characters beyond his conception, and stars of whom he has never even heard. These are not tales of Mars or Saturn, and yet they are no less remarkable or foreign to our common knowledge. The paradoxical part of it all is, that this complex Life—with all its tragedies and comedies, its successes and failures, its ambitions and shortcomings—is going on all the time right under our very eyes and nose without our being any the wiser—as we really should be.

We think we know so much! Until we look squarely into the infinite pools that form the eyes of Science and see only the mirrored reflection of an atom. That little brain of ours often sets us up unduly above our fellow insects and microbes—as you shall see.

For we now take great pleasure in presenting for the first time on any screen—in their "World Première," as they say of some







Above is the costume necessary in the motion-picture directing of bees. At the right is the Queen Ant magnified hundreds of times, and below is a bee's sting (note the poison sack)



films studded with stars that cost much and promise little—The Unseen Stars of the Unknown World in Unappreciated Dramas. Eye—meet Miss Fuzzy Bee in that sweet pastoral drama, "The Honey Suckle Vine." Also, Mr. Sandy Ant in his thrilling play, "The House of a Thousand Doors." Again, O. Jay Fly in the realistic melodrama, "The Spider's Web." And the hair-splitting comic strip starring Señor Mosquito in "What I See I Saw!"

In other words, the microscopic movie is with us. Not the kind of occasional microscopic fragment you have seen from time to time perhaps. This is the real thing. The life-stories of the Bee, the Ant, the Fly, the Spider, the Mosquito and all the rest of the insect world—in the life, from the life!

But wait, here is what the writer considers the more wonderful: You will actually see the life that is going on *on* the insects and in the "square" of air or in a drop of water! Which reminds one of

"Little fleas have lesser fleas  
On their back to bite 'em;  
While lesser fleas have lesser yet  
And so on—*ad infinitum!*"

All of which is practically shown doubters who come to witness these new microscopical films which are the concrete result of eight years of study and experiment on the part of Louis H. Tolhurst.

In this day and generation, when a very workable little microscope may be purchased from a street vendor for a few cents, one is inclined first off to undervalue the microscope. It is not much more than a century old. Yet it is not difficult to conceive of the chaotic and superstitious ignorance that must have prevailed in regard to the nature of the invisible activities that created and destroyed visible forms of life. With the invention of



the microscope came the modern biological laboratory, and its theories of germinology and bacteriology became as clear as A B C.

But the difference between the vendor's microscope and the complex Nth-powered instruments used by the advanced scientists, is comparable to the difference between the simple telescope and the Lick astronomical glass. And, if we are to believe those who have failed to attain the goal, we may infer that the difference between the complicated modern microscope as is and its practical application in motion-picture photography is equally as great.

Moving pictures of microscopical life have long evaded the  
(Continued on page 110)



# Letters to the Editor

*Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified*

Only Valentino or Novello for Romeo, says this writer.

DEAR EDITOR: Rumors vague and rumors that verge on facts are current just now about the proposed celluloid "Romeo and Juliet." In the world of fans, the burning question is not "Who will play Ben-Hur," but "Who will play Romeo, and who Juliet?" Shakespeare's tragedy of youth and love—*Shakespeare's*, not some scenario writer's—will be the motion-picture, and the casting of it is of paramount importance.

Juliet seems to rest with Norma Talmadge or Mary Pickford, with the scales tipped rather heavily in favor of Norma. Right now, the screen Juliet will inevitably be compared with Jane Cowl's portrayal last season and she will have to reach the heights to stand the test. Norma has an emotional quality reminiscent of Miss Cowl and yet strikingly individual. She showed her ability in romantic drama in "Ashes of Vengeance." Like the Juliets of tradition, she is a brunette. And is she not one of the greatest lovers of the screen? Let Norma be Juliet!

But Romeo? Truly may we ask, "Wherefore art thou, Romeo?" The first answer is—Valentino, even with those like myself who don't go into raptures over the Signor, because Rudy is Romance to the core. Can you imagine Romeo with 'Gene O'Brien's Irish grin? Or with Conway Tearle's habitual gloominess, however becoming? Therefore, Valentino with his Latin manner and easy grace is the logical choice. Rudy, too, is a great lover.

The only other candidate that seems suitable for this greatest of all rôles is Ivor Novello. He, like Rudy, is "to the manner born." But is he well enough known?

There is a very large matter of conflicting contracts in the way of every fan's dream of a Talmadge-Valentino "Romeo and Juliet," but there is still hope. Perhaps some day in the not-so-far-distant future will see a dream come true.

Yours very truly,  
MADGE T. BAUM,  
New York City, N. Y.

Drastic criticism of  
Ramon Novarro.

DEAR EDITOR: Now that the fans have made it understood that they will not allow Charles de Roche to take Rodolph Valentino's place or be known as his successor, they should not overlook the fact that when Valentino, who had created such a demand for the smooth-haired, dark-eyed type of hero, left the Metro Company, Rex Ingram hired a Mexican by the name of Samanagos to take his place, and whatever popularity this "Successor" has attained, is due to the fact that he is such a good imitator of the Valentino technique, and is cashing in on the latter's hard luck.

Of course, some of

Ramon's admirers may deny this, but I would ask why it is that because Rodolph has taken the stage name of Valentino, Samanagos must call himself Novarro. And why, because Rodolph has posed for still pictures wearing a soft shirt open at the neck and wearing a silver chain around his wrist, we should behold Ramon in his next photo attired according to the above specifications?

If the fans object to Valentino imitators and successors, they should get after this one with the pretty face and dimpled knees. They enjoyed good pictures in the past without his presence, and could do so in the future.

Very truly yours,

I. H. REIS,  
318 W. 43rd Street, New York City, N. Y.

Concerning heroes who lack good looks but possess that indefinable something!

DEAR EDITOR: Tamar Lane propounds an interesting question this month in "That's Out"—Why is it that a few players are more universally popular than others who have more pulchritude and ability and still leave the public, generally, cold?

Well, why is it that in all walks of life there are those who are not overwhelmingly good to look upon nor particularly able, yet by some quirk of personal magnetism possess that "indefinable something called charm" and appeal to practically everyone?

Mr. Lane cites Milton Sills, Jack Holt, Monte Blue and Richard Dix as examples. Now I like all these players. Why do I? Well, take Milton Sills, getting on in years, just an ordinarily good actor, only passably good-looking, yet he is always likable and convincing. He takes his parts seriously and has that always attractive air of indifference—"Here I am, take me or leave me." He is the type of ideal American who has reached the age of discretion, honorable, dependable, kindly hearted, but stern, perforce, from many combats with life's difficulties.

I do not know why it is but those who have the most universal appeal usually have that air of indifference and independence—do they attract us because of this air or is the air a result of their attraction?

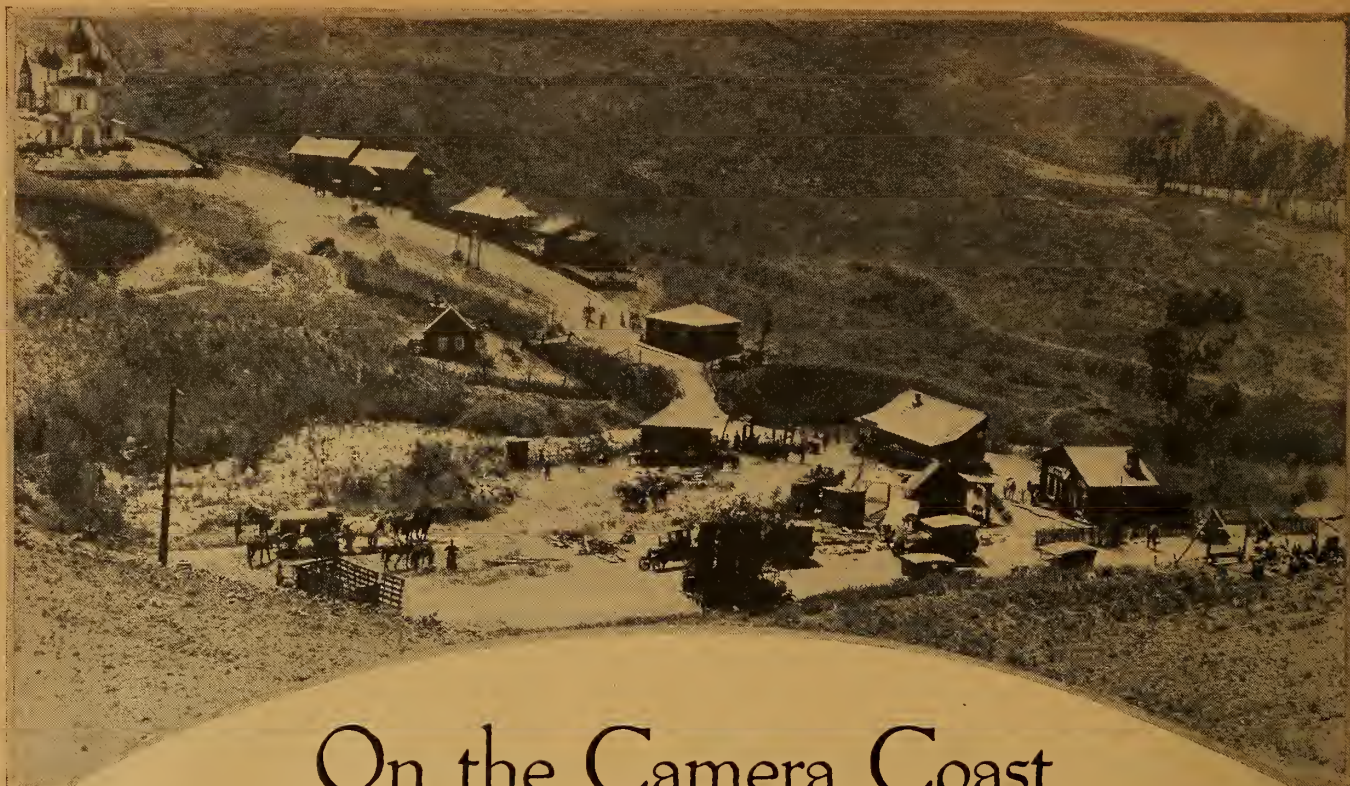
And Jack Holt is independence personified. Strong, able, seemingly so capable of performing in real life any heroic deed called for upon the screen, so polished, so correct, so unmistakably "to the manner born," so thoroly equal to any situation—that's why I like him.

I never cared for  
(Continued on page 115)

"Truly may we ask, 'Wherefore art thou, Romeo?'" writes this reader, "The first answer is Valentino, even with those like myself who don't go into raptures over the Signor, because Rudy is Romance to the core"







## On the Camera Coast

With HARRY CARR

**I**F you didn't know Mary Pickford, you might think she was getting ready to put on a circus instead of a movie. Her studio is like a horse-fair these days. "Dorothy Vernon of Haddon Hall" is that kind of a picture—galloping hoofs and such.

They are training four magnificent thorobreds for Mary's use and her production manager, Sterrit Ford, who used to be a cavalry officer, is scouring the State of California for four hundred saddle-horses picturesque enough to be in the movies.

Marshall Neilan has returned from New York to direct the picture.

Clare Eames is on her way home from Italy where she has been traveling with her husband to play Queen Elizabeth.

It is going to be a family affair, as Lottie Pickford will return to the screen for the first time since her marriage to play Jennie Paxton. It will be the first time she has played in a picture with Mary since the old Biograph days. Her husband, Allen Forrest, will play the dashing rôle of John Manners.

The panel at the top of this page shows the Russian village which was built in the foothills of California for Marshall Neilan's last picture, "The Rendezvous." It is a typical Russian settlement from the tiny white church in the upper left-hand corner to the vodka joint at the foot of the hill

It will be Mary's biggest and most spectacular picture with all kinds of big sets and a big battle. Mary is doing nearly all the preliminary arrangements herself and her bungalow in the middle of the studio looks like the headquarters of a general getting ready for a battle.

Mary's last director, Ernst Lubitsch, is making a Viennese play at Warner Brothers over which Hollywood is fairly consumed with curiosity. According to all the back-door accounts, Herr Lubitsch is making a great actress out of Marie Prevost. It is said that next to Mary Pickford, he regards her as the most remarkable dramatic material he has found in America.

Marie is just about due for a real stride. She had a hard training at Sennett's where she had to "double" for a lot of stars who are now forgotten. She had pies thrown in her face and had to risk her life in every comedy. She made a step forward into drama at Universal; fussed around with various other one-picture engagements. Now she has a good job at Warner's with illimitable possibilities and just at this juncture when she needs dramatic finish and polish, along

We didn't hear what the story was, but it is very evident that Charles de Roche as Rameses II amuses Leatrice Joy, who is also in the de Mille "The Ten Commandments"





comes the finest technician among all the directors.

Eric von Stroheim wafted in from Death Valley the other day; gave a big banquet to the newspapermen of Los Angeles; got a whiff of fresh air and dashed back on location—this time to the mines of Placer County in Northern California where he is going to take the final scenes for "Greed," the film version of Frank Norris' "McTeague."

In his usual gay, cynical way, von Stroheim said that he supposed his terrible ordeal in Death Valley in the middle of August would be a failure.

He said Griffith went to France to get real war scenes, then came back and made the battles in Hollywood where they looked "real." He supposed his fate would be the same; that he would have to build another Death Valley in the Goldwyn backyard.

I have seen some of the film of "Greed" and, with my hand on my heart, I can say it is the most extraordinary and remarkable stuff I have ever seen on a screen.

But the production expense must have been murder. The cost sheet must resemble a French repatriation bill.

All of which brings us to Rupert Julian, Mr. von Stroheim's successor-in-interest as director of "Merry-Go-Round."

Julian, fired by the reports of the sensational success of the Rockett Brothers' "Abraham Lincoln," has announced his intention to make a picture on the life of General Grant. He says he has been doing research work for two years.

It is evident that a return of Civil War plays featuring great national heroes will be next in vogue.

As yet, no Hollywood studio has announced Drinkwater's "Robert E. Lee" for the screen, but it will happen without a doubt.

Tom Ince is making "Barbara Frietchie," and other rumors are in the air.

I have seen "Abraham Lincoln" at a private run and the case of this actor, Billings, who takes the part of Lincoln, seems to me one of the most remarkable I ever heard of. He was not an actor. He was an employee of the City of Los Angeles in the water department—in fact, a small-bore politician. But he gives one of the finest performances I ever saw and his physical resemblance to Lincoln absolutely takes your breath away.

About half the studios in Hollywood have tried to engage him to do Lincoln bits in various pictures; but the Rocketts seem to have him under a long-term contract.

Pola Negri played a ruthless



"Three Weeks" is about to unwind its scarlet drama before the Goldwyn cameras. Reading from left to right, you see Alan Crosland, director . . . Abraham Lehr, Vice-president of the Goldwyn Company and in charge of the production. . . Elinor Glyn, author . . . Aileen Pringle who will play the Queen . . . and Carey Wilson, who adapted the story to the screen. And, at the right, is Mabel Normand as the still cameraman snapped her the other day as she came to the stages from her dressing-room



Photograph by Woodbury, L. A.



Evelyn Brent was congratulating herself that she had at least finished her work in "Held to Answer," before she was overtaken with illness. But a retake was necessary and her cameraman, Milton Brown, managed to get the closeup with Miss Brent sitting on the side of her bed





Photograph  
by Richee



Harold Lloyd... ready for his daily sprint of several miles. Harold was getting heavy and when he found that the bathroom scales confirmed his fears, he decided to run off the surplus pounds

Between the scenes during the filming of "The Spanish Dancer," Pola Negri slips into comfortable slippers to rest after a dancing scene while Director Herbert Brenon and (yes, it is) Antonio Moreno tease about women never wearing slippers that are really large enough. Below, Ernst Lubitsch, who directed Mary Pickford in "Rosita," signs a contract which calls for him to direct Mary in one picture a year for the next three years. Mrs. Charlotte Pickford and Mary witness his signature.



trick on the Los Angeles reporters on the occasion of her recent vacation. She said she was going to Catalina Island for a little sea trip. The city editors observed that the estimable Charles Chaplin was also enjoying a vacation on the island. Wherefore the next boat carried war correspondents and sob sisters in such droves that the scuppers were awash. When they got there, they found that the fair Pola had changed her mind and gone to Monterey, the scene of her romance with Charles the first time.

Charlie, by the way, is at work on his next picture, which will be a regular old-time slap-sticker with big shoes and mousey moustache and all the rest of it. The tragic picture, "A Woman of Paris," in which he directed Edna Purviance, may have been for art alone as he intimated; still Charlie collected forty thousand dollars for the run in Los Angeles.

In making that picture, Charlie was shy of a girl for a part one day and reached out and grabbed the studio phone operator, Nellie Baker.

As the masseuse girl, she gave such a striking performance that offers have come to her from several studios.

Doug. Fairbanks, Jr., finds one mighty obstacle to his motion-picture career; he has to fight his inherited desire to grin. They had to retake one scene in his first picture at Lasky's six times because every time Doug., Jr., started to stab the villain, his face made itself snicker. Now they make him rehearse until all the joke is gone.

Theodore Roberts is going back to the speaking stage. At least, for a while. His recent vaudeville tour gave the old boy a real thrill. He says that before he gets too old to go hither and yon across the country he wants to have the fun of staring across the footlights.

Bill Hart has decided that he is not going to try to be a sheik now that he has returned to the screen. Bill says he is homely and glad of it. All of which momentous facts bubbled forth when he began making "Wild Bill Hickok" at Lasky's. In real life Bill Hickok was not only a shooting demon; he was also a lady-killer with long hair and a devilish moustache. Bill

Hart says it is no use. He is going to be a short-haired Hickok with a mowed upper lip. Incidentally, Bill has dug his old pinto horse out of his fat ease at his Newhall Ranch and they are going back into pictures together again.

Bebe Daniels came bursting into Hollywood last week with enough of New York life behind her to last for a million years. Bebe was accompanied by a few relatives and by a funny-looking pup which she had named after her Chinese cook—Ah Hong Kee. Her first picture out here will be "The Heritage of the Desert" with Noah Beery and Ernest Torrence.

William de Mille has started in to make a regular leading lady of the exuberant Nita Naldi, a process which that young lady views with some alarm. In "Rita Coventry," she is going to be

(Continued on page 108)



# Put them on your Christmas List

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FOR the friend who is always dashing off somewhere the special Cutex Traveling Set at the top slips in the dressing case. The Cuticle Remover, the cake of white Polish, the jar of pink Paste Polish and the convenient Nail White are tucked in securely with a separate pocket for the steel file, the emery boards and the orange sticks. This handsome lasting set is only \$1.50.

*Cutex Traveling Set*

FOR the fastidious dressing table the fascinating Boudoir Set at the bottom with its cunning little compartments for cotton, buffer, Cuticle Remover, Nail White, Cuticle Cream (Comfort) and three different Polishes, including the marvelous new Liquid Polish. This makes a substantial gift of worth and distinction. The buffer, stick and file alone seem almost worth the whole price, only \$3.00. For \$5.00 there is the still more elegant De Luxe set. The Cutex Ivory Case at \$7.50 is luxuriously packed in a charming box of fine quality imitation Ivory.

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FOR the greeting that must be more personal than a card—the square little box at the left contains half sizes of everything essential for the nicest manicure. The Cuticle Remover, Cake Polish, Paste Polish (with the fashionable new rose tint), Nail White, emery board and the daintiest little orange stick, all gay and cordial in their little black and rose boxes. This compact set is almost indispensable for the week-end, the over-night visit or the office toilet kit, and it costs only 60c.

*Cutex Compact Set*

You can get these Cutex Manicure Sets with the special holiday wrappers at any drug or department store in the United States and Canada and at chemist shops in England, Northam Warren, 114 W. 17th St., New York.

# CUTEX







Photograph by Kenneth Alexander

"I'LL BE GOOD IN 'ROMOLA' . . ."

. . . said Dorothy Gish, "I play a girl and then that girl as a woman of forty. But she is so stupid that the years do not even mark her. She always looks the same . . . vacant. Even the critics will admit I'm suited to the part." So much for Dorothy's sense of humor and her hurt over some of the unkind things said of her in "The Bright Shawl." Above, as she appears in "Romola"





Marion  
Davies



Anita  
Stewart



Colleen  
Moore



Corinne  
Griffith



Mae  
Murray



Alice  
Calhoun



Priscilla  
Dean



Patsy  
Ruth  
Miller



Mabel  
Ballin

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In caring for the hair, proper shampooing is the most important thing.

It is the shampooing which brings out all the real life and lustre, the natural wave and color, and makes your hair soft, fresh and luxuriant.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women, everywhere, now use Mulsified coconut oil shampoo. This clear, pure and entirely greaseless product cannot possibly injure, and it does not dry the scalp or make the hair brittle, no matter how often you use it.

**When oily, dry or dull**

If your hair is too oily, or too dry; if it is dull and heavy, lifeless, stiff and

gummy; if the strands cling together, and it feels harsh and disagreeable to the touch, or if it is full of dandruff, it is all due to improper shampooing.

You will be delighted to see how easy it is to keep your hair looking beautiful, when you use Mulsified coconut oil shampoo.

### The quick, easy way

Two or three teaspoonfuls of Mulsified in a cup or glass with a little warm water is sufficient to cleanse the hair and scalp thoroughly.

Simply pour the Mulsified evenly over the hair and rub it in. It makes an abundance of rich, creamy lather, which rinses out quickly and easily, removing every particle of dust, dirt, dandruff and excess oil—the chief causes of all hair troubles.

After a Mulsified shampoo you will find the hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is. It keeps the scalp soft and healthy, the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage—and it will be noticed and admired by everyone.

You can get Mulsified at any drug store or toilet-goods counter, anywhere in the world. A 4-ounce bottle should last for months.

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children—  
Fine for men*

**Mulsified**  
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**Cocoanut Oil Shampoo**





# THE STARS AND THEIR PLANETS



Rod La Rocque by Marcia Stein,  
Helene Chadwick by Edwards-  
Hasteller and Owen Moore

## TERRAIZE H. McDONNELL CONSIDERS THE SAGITTARIUS PEOPLE

### PREFACE

No thoughtful person can, upon investigation, deny the influence of the Planets upon the human character, as thru unassailable proofs, the truth of Astrological science is being universally realized and accepted.

For uncounted ages, philosophers have appreciated the value of its realization and thru their sincere and untiring efforts, the blind prejudice of the Eighteenth Century has merged into the clearer, fairer vision of the Twentieth, for there is nothing supernatural or false about Astrology, as it is simply a scientific explanation of the effects of the Planets upon every living being, and only when we have comprehended its theories, can we appreciate how helpful it is for us to understand our fellow men.

SAGITTARIUS (The Archer) November 22 to December 21. (Cusp November 22 to November 28).

Jupiter ruling bestows steadfast plodding minds and great discrimination.

THE majority of Sanittarius people resemble those of Taurus (May) in the respect that they are the most reliable ones of the Zodiac, and the men of this Planet, contrary to the ones of October, are absolutely honorable in regard to home duties and business matters.

These people possess a lofty sense of justice, but unfortunately the women lack initiative enough to defend anyone and therefore cannot be considered as good friends, however, in spite of this, they are splendid judges of character and firm in their views, altho a fault of almost all Sagittarius people of both sexes, is that they are irritatingly positive and oftentimes, antagonize others thru extreme lack of tact.

The genial Irish Star, Owen Moore, born December 17, while naturally happy and jovial, is sometimes moody and inclined to distrust strangers and despite of being acutely sensitive to any appeal from the suffering, an innate suspicion of everyone might prevent him from contributing to even an apparently worthy cause.

When given opportunity for deliberation, he would be timid and cautious: but he is full of courage, if he acts without reflection, altho, at such times, his intensity might carry him to extremes as he possesses a hasty temper; however, this rage passes quickly, so his unfeigned fearlessness, is usually to be commended, and in addition, he is truthful and rarely deceives intentionally.

The birthday of Mr. Rod La Rocque occurs on November 29, in the most propitious Cusp of Scorpio—Sagittarius, for those born at this time, are rarely malicious, as are all of the people of any other Cusp (especially between February 19 and 25, or January 20 and January 26).



ARIES



TAURUS



GEMINI



CANCER



LEO



VIRGO



LIBRA



SCORPIO



SAGITTARIUS



CAPRICORNUS



AQUARIUS



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(Vel-ee-vole)

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And the brown bee, the lily's paramour,  
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For not a thing of earth it seemed to be,  
But stolen from some heavenly Arcady."

(Athanasia)

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tract and Rouge  
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1 oz. Extract  
and Rouge Com-  
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## The Extra Girl

As Mabel Normand Portrays Her In the Picture of That Name





## Greenroom Jottings

**M**AUDE ADAMS, who for years has been carrying on a series of experiments in new methods of lighting for motion-picture studios, has at last become interested in something besides the technical side of the silent drama. While abroad recently, she succeeded in securing from Rudyard Kipling the motion-picture rights to "Kim," one of his much-sought-after stories, which he had heretofore refused. One con-

dition that Mr. Kipling made, was that the title-rôle should be played by a boy and that the picture should be made in India. Miss Adams will act merely in the rôle of a producer. Here's hoping that she will in the near future reconsider her oft-repeated decision never to appear in pictures. Genius such as hers should be perpetuated for future generations, and her personality would add greatly to the screen.



May McAvoy and Zazu Pitts came on from Hollywood to play with Glenn Hunter in "West of the Water Tower." And they found they had sublet an apartment in the same building with Glenn, too. In the panel, May McAvoy, Glenn Hunter, Mrs. McAvoy, Zazu Pitts and her husband, Tom Gallery. At the left is Constance Binney as she will appear in her new photoplay. And on the right is Bebe Daniels with Jackie Ott, the wonderful little swimmer who will be seen soon on the screen in "Charles King-ley's "The Water Babies"







On the left, Sam Wood holds up Fifth Avenue traffic in order to film some scenes of "His Children's Children." And at the right, Lynn Harding, the noted English actor, bids Marion Davies good morning. Mr. Harding plays King Charles the Bold in her "Yolanda." The scene is in front of Miss Davies' location dressing-room, somewhere in Connecticut



Would John Barrymore, temperamental star of "Hamlet," come back from Europe to make the picture he had promised? Was it "to be or not to be?" Warner Brothers are producing the picture, and they breathed a sigh of relief when Mr. Barrymore finally landed in New York and was safely on his way to the Coast where he is making Beau Brummell for the screen. Beautiful Mary Astor is playing opposite him. We await with pleasant anticipation—Beau Brummell.

Clara Bow, the adorable little flapper in "Down to the Sea in Ships," is becoming known as the flapper *de luxe*. In "Maytime" she appears in the rôle of a charming débutante and now she has been loaned by Preferred Pictures, with whom she has a contract, to continue her flapping as the incorrigible Janet in "Black Oxen" from Gertrude Atherton's famous novel.

The other day Peter Pan blew into our office. It was

a different Peter—tiny, yes, and with twinkling eyes, but with a crown of fluffed white hair like thistledown—a lady Peter. She whisked right in and sat herself down in the Editor's sanctum, and we of the outer rim were all of a flutter to learn whence she came. Our curiosity drove us to the homely expedient of keyhole detectry. And this is what we scooped: that the lady Peter was no other than Frances Harmer, the well-known short-story writer, fresh from the Lasky Studio, Hollywood, where she was wont to tip her chair in the same suite of offices as William de Mille. Peter's been in Hollywood for several years and she simply couldn't stay away from Broadway any longer. She has parked her typewriter in Clara Beranger's New York studio for the nonce, while Mrs. Beranger has stepped across the sea on a holiday, and she's turning out fiction by the yard, the kind that makes you tilt your left eyebrow. It was her Hollywood friends who first christened Frances Harmer, Peter Pan, and then made it Peter for short, so we can't claim originality

No wonder Alice Brady hesitated about going on tour with "Zander the Great." It meant leaving this charming Long Island home for the questionable comfort of an existence jumping about from one hotel to another

Photograph © by Underwood and Underwood





*Your Initial in two places on every piece*



This superb 110-piece Set, with initial in 2 places on every piece; decorated in blue and gold with gold covered handles, consists of:

- 12 Dinner Plates, 9 inches
- 12 Breakfast Plates, 7 in.
- 12 Soup Plates, 7 1/2 inches
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- 12 Individual Bread and Butter Plates, 6 1/2 in.
- 1 Platter, 13 1/2 inches
- 1 Platter, 11 1/2 inches

- 1 Celery Dish, 8 1/2 inches
- 1 Sauce Boat Tray, 7 1/2 inches
- 1 Butter Plate, 6 inches
- 1 Vegetable Dish, 10 1/2 inches, with lid (2 pieces)
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Above, Madge Kennedy snapped between the scenes of "Three Miles Out," her next photoplay. We leave you to guess what the story is about. At the right, a new picture of Madame Olga Petrova, who is appearing in the stellar rôle of the latest play from her own graphic pen, "Hurricane." And below, Betty Blythe reminds us of her Queen of Sheba in "Chu Chin Chou," which was filmed abroad



Photograph by Mishkin



on that score, but we do say that this is an exclusive, if filched, interview.

Peter, it seems, has her favorites among the stars just like any other fan: Mary, of course, and Bebe Daniels, who starred in her original screen story "One Wild Week." Dustin Farnum and his delightful brother, William, Tommy Meighan, Jack Holt and his adorable little son, De Roche, Agnes Ayres, charming Lila Lee, Gloria Swanson, who contrary to report "is not a bit up-stage, but very sweet"; and she has a special place in her heart for Marjorie Daw, who studied with her twice a week for two years.

Peter must have known we were on tip-toe to know what the silversheet folk think of our magazine, for right out of the blue she piped up and said: "The stars are as keen for your book as any 'Lizzie and Jake'"—Lizzie and Jake being the feminine and masculine for movie fans, and the name's not given in derision either. The stars are so tired of the sweetish flavor of their own noms de screen that they like

to call their ardent followers by a name as plain and comfy as their old home towns. And Peter said this too: that the movie folk have got the habit of sending their friends Christmas and New Year's greetings in the form of yearly subscriptions to our magazine. So you see they are just like we are—when in doubt they run for a subscription blank and sign on the dotted line. The dotted line has no terrors for them—it always means a good thing.

Lila Lee and James Kirkwood may, and probably will, live happily ever afterward—but their honeymoon has been a series of misfortunes. First, Lila was hurried to 'Frisco to work on "Woman Proof" with Thomas Meighan while James was obliged to stay in Los Angeles where he was playing in "Ponjola." That was bad enough—but when he was sent to Georgia to play in "Wild Oranges" and Lila had to stay home, it seemed an unfair arrangement. But that was nothing. The day after Mr. Kirkwood returned from Georgia he was thrown from a horse and seriously injured. It was then that Lila definitely relinquished all hope of a romantic honeymoon and settled down to the serious business of helping to make her husband well again. We are happy to say that Mr. Kirkwood is now on the road to recovery. And whether the honeymoon of the house of Lee and Kirkwood is a happy memory or not—at least it is a memory.

Alan Crosland has been chosen to guide the destinies of Elinor Glyn's "Three Weeks," now being filmed in Hollywood. Mr. Crosland's last work was with Cosmopolitan Productions in "Under the Red Robe."

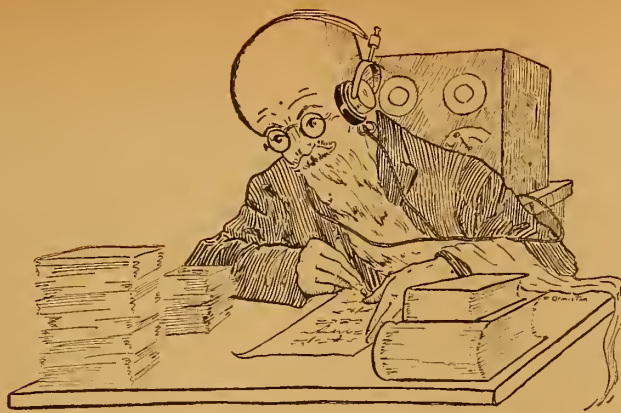
Sidney Olcott, who directed "Little Old New York" and "The Green Goddess," is making his first picture for Paramount. This is "The Humming Bird," a Broadway play of last season by Maude Fulton; it is adapted by Forest Halsey who wrote the scenario for "The Green Goddess." Gloria Swanson is the featured player.

(Continued on page 95)





*This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope*



*All inquiries should contain the name and address of the writer, and, if it is desired that a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter*

## The Answer Man

**A CALIFORNIA POPPY.**—How are you this fine autumn day? This is the kind of a day I like to take myself away into the woods for a good brisk hike. Estelle Taylor, Theodore Roberts, Charles de Roche and Rod La Rocque in "The Ten Commandments." Milton Sills in "Flaming Youth."

**SALLY.**—Yes, life is awful sad and sudden. Yes, M. J. Scott in "The Abysmal Brute." Edith Johnson in "The Steel Trail." Yes, that was Beatrice Burnham in "Home Stretch." No, I am not so wise as you think I am. And then you expect me to tell you how many grasshoppers there are in Siam. Whew!

**DULCY.**—Well keep your head cool and your feet warm, and you will be all right. And still they come, now Priscilla Dean has started her own company, to be known as Laurel Productions. Her husband, Wheeler Oakman, will undoubtedly appear as her leading man.

**BALTIMORE FAN.**—Yes, everything is going up but happiness and that remains at the same old figure. Your jokes were very good. I know lots of them but I can't tell them here. Space forbids! Address Warren Kerrigan at the Vitagraph Company, Hollywood, Cal.

**TEDDY.**—No I haven't taken the old red flannels out yet. It's been a bit warm. You want to know what I do with my beard when I go out for a walk. Take it with me, of course. Madge Bellamy in "Garrison's Finish." She also played in "Lorna Doone" and "Soul of a Beast." No, you are wrong—he makes the covers for SHADOWLAND. Guess again.

**MAXINE F.**—Yes, worth makes the man, but I am sorry to say that it usually depends on how much he is worth. Why Clara Bow has been chosen as the flapper in "Black Oxen" instead of Mildred Davis, as formerly announced. Of course Maxine Elliott is alive. Valentino was born in Italy. Still fond of him?

**WAFFLES.**—Now stop right where you are. You can't go on talking about all that good food. Yes, I think it is possible for two to live on twelve dollars weekly. William Farnum was Glenister, Bessie Eyton was Helen, Kathlyn Williams was Cherry in "The Spoilers." Johnnie Walker was with Robertson-Cole last. Oh joy!

**ALICE N.**—I am not an M.D., but I would surmise that your trouble is easily corrected. A noted doctor once said that he could cure anything if he could get his patient to feel tired, hungry and sleepy. The trouble with us is that we seldom work hard enough to get tired, never go long enough without food to get real hungry, and have too much excitement to get real sleepy. Figure it out, Alice. Yes, Lewis Dayton. The children in that case went to the mother.

**LORAINÉ, O.**—Here's a good rule for you. Do unto others what most of them do not do unto you. Ramon Navarro is with Metro. Ralph Graves is not married now, but he was married to Marjorie Seaman, and you know she died last year. Mary Pickford's real name is Gladys Smith. Oh you're very welcome.

**BARNEY GOOGLE.**—Some song! Certainly I can keep a secret—I am no woman. Clara K. Young is with Metro. Buster Keaton at Metro. Anita Stewart with Cosmopolitan. I should say Bebe Daniels is playing. Wait until you see her in "The Heritage of the Desert," with Ernest Torrence and Noah Beery. Thanks, but I'd rather be poor and healthy than ill and wealthy.

**BOBBY.**—Yes, the granite monument you speak of was given to the city of New York and is located in Central Park. It is the Obelisk or Cleopatra's Needle, and is near the Metropolitan Museum of Art. It was brought from Egypt and erected in 1881, is 70 feet long and weighs 200 tons. You pronounce it the correct way. Walter Hiers in "Flaming Barriers" and Viola Dana in "Angel Face Molly."

**LLOYD B.**—I forget now who said, "If you make money your god, 'twill plague you like a devil." It's quite true. Pauline

Starke played in "The Courage of Marge o'Doone." Thanks, but I cannot prevent thoughts coming any more than I could keep birds from flying over my head, but I try to prevent their building nests in my beard. Some beard.

**A PAL.**—Yes, but someone once said that there were more men led astray by pure than by impure women. You can't prove it by me. Rod La Rocque in "Notoriety." Jack Mulhall in "Within the Law." That was little Gordon Griffith in "The Village Blacksmith." Charles Jones in "Big Dan." Write me again.

**CURIOUS YOU.**—It may please the court and gentlemen of the jury to know that Nazimova is playing in "Collusion" for the stage. And now comes Laura LaPlante in "The Spice of Life." It will probably be a well-seasoned play. Kenneth Harlan and Gaston Glass with Schulberg Productions. No my beard is not blue, but my eyes are.

**THELMA.**—How are you, Thelma? So now it's Wyndham Standing. I don't blame you, I have met him. Of course he is English, and is six feet. Brown hair and grey eyes, and has played on the stage. Don't mention it.

**LAUREL.**—Ah, sweet one, have a care. Remember that geniuses, heroes, writers and actors are very nice to think of and look at, but awfully hard to live with. The last interview we had with Olive Thomas was in March, 1920 CLASSIC.

**THERESA.**—I'm afraid you idle too much. Everything comes to him who works. Don't be a Micawber, always waiting for something to turn up. The crowd always make way for the man who pushes boldly forward. Nita Naldi is five feet eight, and Bebe Daniels is five feet five, weighs 120 pounds.

**BOBBIE.**—And still they come. You are suffering from indigestion. If you don't want to die just yet, you should not eat more than you can digest yet. Yes, Eva and Jane Novak are both blondes, they have both played opposite Bill Hart and Jane has a daughter. Tom Moore is a poet, but not the one playing in pictures.

**GLADYS.**—Certainly I sing, I sing beautifully. You ought to hear me. You should see me on my ice skates. Zowie! Baby Marie Osborne is playing in pictures now. Rodolph Valentino's picture in August, 1923, Magazine. Wallace Beery in June, 1923, Magazine. George Walsh is from the Windy City of Chicago.

**ED-AN.**—I don't know the verse you refer to. Not much on poetry unless it be Swinburne's. There's poetry. Eddie Polo is about fifty. But they do say that more than one wife at a time is polygamy, one at a time, monotony. Single blessedness for mine, Ed.

**PEGGY.**—You know that Schopenhauer says that there are few genuine friendships and that there is usually some secret personal interests at the bottom of them. Select your friends with care, but have few. Kenneth Harlan in "The Virginian." J. Warren Kerrigan is playing with Alice Calhoun, Miss Dupont, Wanda Hawley and Pat O'Malley in "The Man From Brodway" for Vitagraph. Esther Ralston is with Universal. Dorothy Dalton is twenty-nine, and not married. I should say I do love to answer questions. That's all I live for.

**GLADYS P.**—Yes, I believe it was Queen Elizabeth, who, dying, offered her kingdom for a moment of time. Lon Chaney was born in Colorado Springs, Colo. Barney Sherry was born in Germantown, Pa. No indeed, Nita Naldi is not Mrs. Lon Chaney. Do you know that you are a charming letter-writer?

**HOT LIPS.**—Valentino is twenty-eight, and he is five feet eleven and a half, and weighs 154. Yes, Mrs. Valentino wears her hair bambalina fashion. You know Edith Day started that in "Wildflower."

**ELINOR L.**—Well it's better to be kittenish than cattish. Richard Barthelmess is twenty-eight and Frank Mayo thirty-eight.



Priscilla Dean played in "Drifting." Harrison Ford is playing opposite Madge Kennedy in her second six-reel production for Kenma, entitled, "Three Miles Out."

DIMPLES.—Oh dont get mad. If you lose your temper, dont look for it. If you would distinguish yourself, learn to distinguish between quick action and hasty judgment. Marjorie Daw is married to Eddie Sutherland. Mildred Harris and Elliott Dexter are playing together now.

QUEEN OF QUEENS.—Aha, short and sweet. That is Glenn Hunter's real name; Norma is twenty-eight, and she has been in pictures ever since she was fourteen. You write very well.

ARLENE F.—Yes, I enjoy driving a car—it does just as I tell it and never gives me any back talk. Conway Tearle is forty-three and Antonio Moreno is thirty-five. They're infants compared to me.

CATHERINE R.—The eight-hour day is an unknown luxury to canal workers. The boatmen are astir before five in the morning and seldom turn in much before midnight. They say a woman's work is never done—what about an Answer Man's? Alice Terry is twenty-seven, May McAvoy is twenty-two, Kenneth Harlan twenty-eight and Richard Dix twenty-nine.

MAE M.—Yes, I am very fond of music. I have a player piano and a victrola in my hallroom. All I need now is a Martha Washington sewing-table and a fireplace. Oscar Wilde says "Music creates for one a past of which one has been ignorant and fills one with a sense of sorrows that have been hidden from one's tears." John Barrymore in "Beau Brummell."

HELEN C. H.—Yes, she is very beautiful and I sometimes almost wish that I was a holder rather than a beholder. Madge Bellamy is nineteen. Johnnie Walker in "Red Lights," and Antonio Moreno in "The Spanish Dancer." James Morrison and Carmel Myers in "You Are in Danger." Write to me any time, I'm always here.

PAT.—Thanks, old man, I'll get me some buttermilk with the change. Right you be, money is the ball bearings on the wheel of life, but the happiest people are often those who have the least. You are all wrong about Pearl White dying. She is still in gay Paree. And no dead one, either.

ANNE OF TORONTO.—Well there is "The Lengthened Shadow," by William J. Locke; "Captures," by John Galsworthy; "The Lost Lady," by Willa Cather; Edith Wharton's "A Son at the Front" and Sabatini's "Fortune's Fool," so help yourself. Write direct to Ramon Novarro for his picture. Yes, Anna Nilsson's husband is a manufacturer of shoes. But what's the difference?

BILLIE W.—The sun flag is the flag of Japan. Pleasant company is always accepted. Anna Q. Nilsson is playing in "Half a Dollar Bill." Well, after much deliberation, Conrad Nagel is to have the part of Paul in "Three Weeks." No, not Eleanor herself, but Aileen Pringle opposite. Yes, I like to receive letters.

THELMA.—No, I am not so good as you think I am, the good die young. Thomas Meighan in "Pied Piper Malone," the Booth Tarkington story. Gloria Swanson in "The Humming Bird." Pauline Curley is not playing now.

MARGE T.—You say you want to see more of Claire Windsor. I'll see what I can do for you. You know she is engaged to John Steele and she is very much occupied these days. Why Rodolph Valentino met the present Mrs. Valentino while he was playing in "Camille" with Nazimova. Mrs. Valentino designed the sets for that play, you know.

JANNY.—Yes, I said love was the only fire against which there was no insurance. Cullen Landis is married, and he is with Vitagraph. There's nothing wrong with your writing. It's all to the good. Let me see some more of it.

PHYLLIS M.—Let me know the name of your club, and I will be glad to introduce it.

JUST A FAN.—Well we are never more positive than when we are wrong. Pearl White has red hair and blue eyes. William Farnum is forty-seven. Alice Brady has only been married once.

NAOMI, MC.—Cheer up and keep at it. Demosthenes, greatest of Greek orators, was born tongue-tied, and Tallyrand was born a cripple. We have a lot to be thankful for. Nita Naldi is five feet nine. Mae Murray playing in "Fashion Row." Mary Pickford is thirty. That was some art display of yours.

LUCKY 13.—So you think I am a character. Which one? Every person has three characters; that which he exhibits, that which he has and that which he thinks he has. Baby Peggy is four. Ramon Novarro is twenty-four, and he is not married. I can see that you like him.

C. A. W.—Well I have known some men possessed of good qualities which were very

serviceable to others but useless to themselves; like a sun-dial on the front of a house, to inform the neighbors and passengers, but not the owner within. You ask too many technical questions. Why dont you get a copy of "How Motion Pictures are made and worked."

LEONA W.—My what a glowing description you have of me. No child, I'm bald, homely, bearded, ugly and all that. Leah Baird in "The Destroying Angel." Colleen Moore was married to John McCormick in August. Is that all?

SWEET TEA.—The time will come when winter will ask us "What were you doing all summer?" Hope Hampton was born in Texas. No, she is not married. So you liked her in "The Gold Diggers." Just send a stamped addressed envelope for a list of the film addresses. Mahlon Hamilton is playing in "His Children's Children."

JOCELYN M.—So you want to come to New York. Someone said the other day that as soon as a farmer can afford to do so he moves to the city, and then as soon as he can afford it he gets himself a country place. Well you are a little young yet. The only thing you can do would be to call at the various studios in person. Yes, Valentino is in Europe at this writing. Write to Gloria Swanson, Famous Players, Astoria, N. Y. I wish you luck.

CHICAGO.—Come, come, crank up, your motor has stopped. So you want to have a new picture taken. How do you like my new one? You think I ought to have my whiskers cut Tut style. Are you trying to make a Sheik out of me? Pola Negri is about thirty. Marjorie Daw is playing in "The Dangerous Maid" with Constance Talmadge. You say you have seen thirty-three pictures and read 120 books this summer. You sure did accomplish something worth while.

HELEN M.—They do say, however that blue-eyed men make the best shots, according to U. S. Army statistics. Herbert Sornborn and Wallace Beery have both been the husbands of Gloria Swanson, but not at the same time. Marguerite Clark is not playing now, but she is in New Orleans with her husband.

HAZEL H.—When you look over these columns, you should overlook their shortcomings. Yes, Mildred Davis is very much married to Harold Lloyd. Anita Stewart in "Cain and Mabel." Thanks for that picture you sent of me. Looks just like me. Go to the head of the class.

JOHANNA.—Never count your chickens before they are hashed. Wesley Barry is sixteen. Eileen Percy was Aggie Lynch in "Within the Law." Jack Holt and Nita Naldi in "Everyday Love," taken from the novel "Rita Coventry."

MEXICAN.—Thanks for your advice, I will look up my geography. Ramon Novarro was born in Mexico. I will get it right some time, sooner or later. Glenn Hunter in "When Knights Were Bold."

IVANOVITCH.—Well when you believe in something other people cannot see or understand, they are likely to call you superstitious. You know that the titles for "Dulcy" were sold with the rights to the play. Yes, I listen in at the Radio occasionally. I haven't one of my own.

FLORENCE M.—Nothing is more difficult to choose than a good husband—unless it be to choose a good wife. You refer to Togo Yamamoto in "The Self Made Man." Norma Talmadge's next picture will be from the stage play "Secrets," while Constance will play in "The Mirage," also from the stage play.

FLORENCE AND ALICE.—You want to know if Ramon Novarro knits, crochets or embroideries; well you can hardly expect me to know. I'm afraid you dont like the young man. On account of his accident, James Kirkwood will not play in "Wild Oranges," but Frank Mayo will. A great many of the scenes had to be refilmed.

MARGARET DE L.—No I dont agree with Mrs. Ward Beecher when she said, "I think it takes a great deal from a woman's modesty, going into public life; and modesty is her greatest charm." I dont thoroly approve of women in politics, but I cant see where it robs them of any modesty. Yes, Maurice Flynn got his nickname from playing football at Yale.

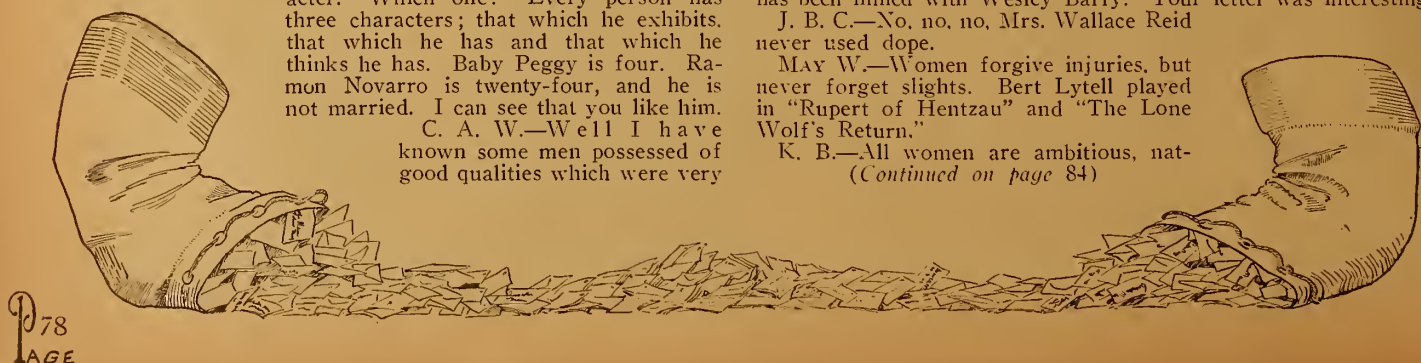
DONNA C.—You say you want to be either a teacher or an actress. Well stay at school a little longer, they both require a good amount of common sense and learning. Yes, "Freckles" has been filmed with Wesley Barry. Your letter was interesting.

J. B. C.—No, no, no, Mrs. Wallace Reid never used dope.

MAY W.—Women forgive injuries, but never forget slights. Bert Lytell played in "Rupert of Hentzau" and "The Lone Wolf's Return."

K. B.—All women are ambitious, nat-

(Continued on page 84)





# No Wonder Rouge Never Gave a Natural Color!

But at last Science has solved the baffling Secret of Nature's own lovely flush

SCIENCE now discloses that no known shade of purplish red—the familiar color of rouge—can ever duplicate Nature's perfect artistry. No matter how skillfully rouge is applied, the task is impossible.

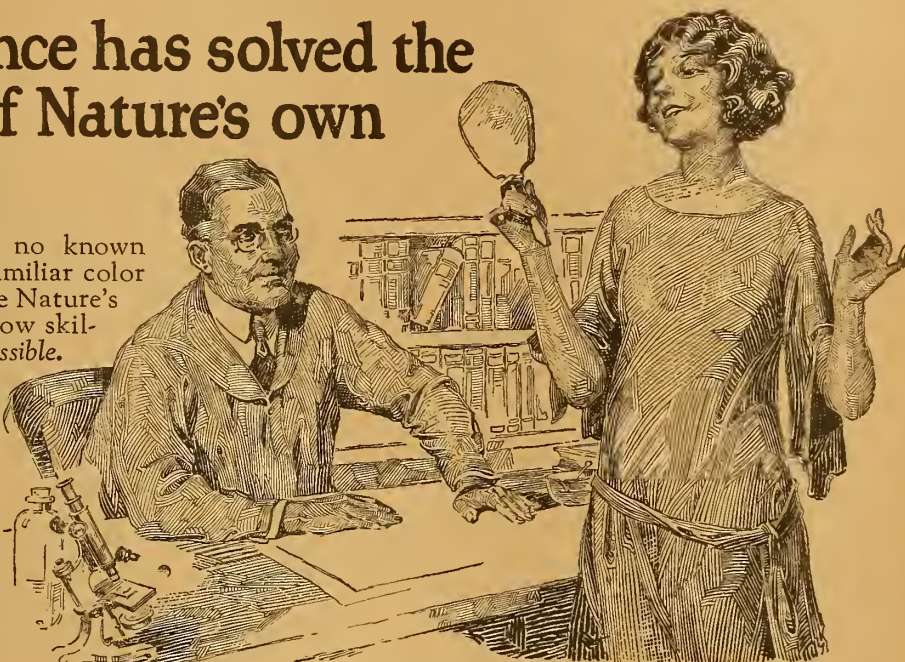
In creating the wonderful new Princess Pat Natural Tint, the great handicap of rouge came to light! The startling discovery was made that to obtain perfect results, such as Nature gives, the color used must positively change upon the skin after it is applied. No wonder, then, that rouge never gave a natural color!

No more amazing development has ever been accomplished in beauty's name than the finding of Princess Pat Tint. No more fascinating story has ever been told than the long search by a famous English Scientist for the mysterious "X-Tint" which should duplicate Nature.

Like many great discoveries, chance gave the inspiration and a happy accident brought about the final triumph. Chance led the famous creator of Princess Pat Tint to banteringly criticize the tell-tale rouge upon the cheeks of a feminine acquaintance. She in turn challenged her critic to use his vast store of knowledge to produce something better. Thus a scientist turned his hand to a task which had baffled the cosmetician since rouge was first used.

Search was made first for some actual, definite color, which would simulate the marvelous beauty of Nature's handiwork when the cheek is divinely mantled with soft pink and creamy white. Time after time the attempt was made to perfect ordinary rouge, to so modify the familiar purplish red that it would appear natural. But with every resource of science available, the effort proved futile.

But the scientist worked on, with his assistant the subject for experimentation. Casting aside red tints as impossible, hundreds of different shadings of delicate color

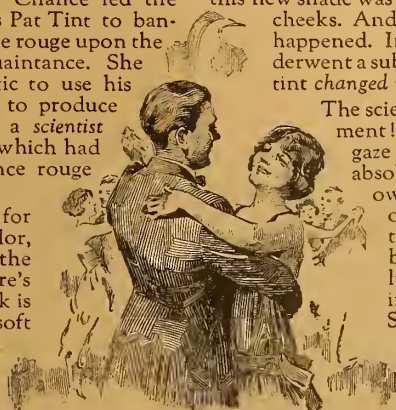


"The Amazing Million Dollar Beauty Secret Had at Last Been Discovered"

were used. Many were an improvement, but none perfect.

Then accident stepped in, and by sheer chance a rare and costly ingredient was used. The result was an unknown shade of delicate orange, beautiful indeed, but not the color one would ordinarily select to match Nature's perfect complexion. Idly enough, this new shade was tried upon the assistant's cheeks. And then a wonderful thing happened. Instantly the coloring underwent a subtle alteration. The orange tint changed upon the skin!

The scientist exclaimed in amazement! For beneath his startled gaze there had appeared the absolute perfection of Nature's own coloring, the blending of delicate pink and white that marks the transparent beauty of the famous English complexion. The amazing "Million Dollar Beauty Secret," Princess Pat Tint, had at last been discovered.



"At the Dance—  
Serenely Sure of Your Color"

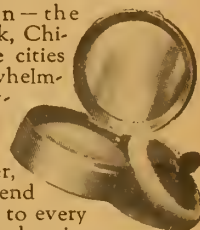
Princess Pat Tint  
Is Waterproof

Still the scientist was not satisfied. He determined to make this new tint waterproof. And wonderful success attended his efforts. Now, one may actually enjoy surf bathing without the slightest impairment of

coloring. Princess Pat Tint on the cheeks simply will not run or streak. Perspiration does not affect it. Yet Princess Pat Tint vanishes instantly beneath a touch of cream or the use of soap.

Princess Pat Tint comes in only one shade, of course; for the one shade blends perfectly with every complexion! It is as perfect in daylight as under artificial light. So it is no wonder that Princess Pat Tint has become a sensation—the demand in New York, Chicago, and other large cities has been simply overwhelming. Dealers everywhere are being supplied as fast as possible.

Meanwhile, however, we will be glad to send Princess Pat Tint Free to every woman who reads this advertisement.



## FREE!

Until the shops have been sufficiently stocked with Princess Pat Tint to meet all calls for it, we shall take pleasure in sending to individuals a week's supply—without charge.

PRINCESS PAT, Ltd.  
2701 S. Park Ave., Dept. 212, Chicago  
Entirely FREE, please forward me postpaid, a complimentary supply of the new Princess Pat Tint.

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# Princess Pat

PRINCESS PAT, Ltd., Chicago, U. S. A.

Princess Pat Creams—Ice Astringent—Princess Pat Tint—Lip Stick—Princess Pat Perfume





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You, too, can have the position you want in the work you like best. Yes, you can.

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Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject before which I have marked an X:

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| <input type="checkbox"/> Banking and Banking Law                 | <input type="checkbox"/> Business English       |
| <input type="checkbox"/> Accountancy (including C.P.A.)          | <input type="checkbox"/> Civil Service          |
| <input type="checkbox"/> Cost Accounting                         | <input type="checkbox"/> Railway Mail Clerk     |
| <input type="checkbox"/> Bookkeeping                             | <input type="checkbox"/> Common School Subjects |
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Persons residing in Canada should send this coupon to the  
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## PARKER'S HAIR BALSAM

**REMOVES DANDRUFF  
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**RESTORES COLOR AND  
BEAUTY TO GRAY  
AND FADED HAIR**

60¢ & \$1.00 at all druggists

HISCOX CHEMICAL WORKS  
PATCHOGUE, N. Y.

When washing hair always use  
Floreston Shampoo

## Across the Silversheet

(Continued from page 47)

here she was denied the serenity of the other Sisters. The turbulent waves did not fall back from the walls of her narrow cell. And disturbing voices came to call her thru the cloisters, opening old wounds and refreshing painful memories. There are two or three counter plots, too, adding vitality to the theme. And unless we are very much mistaken, Lillian Gish has brought to the production some of the secrets she learned from Griffith. Nearly all the way thru, after the Griffith manner, there is the human story. At the end comes a thrilling, dramatic cataclysm.

Gale Kane and J. Barney Sherry are the other Americans in the cast. And Henry King is the director who has brought this beautiful motion picture into being. There are several minor incidents for which we criticize him, however, while offering generous praise for the whole. Religion is difficult to handle. And there is one scene where Angela is wedded to the Church. She is the Bride of Heaven. Then a flash shows Christ on the Cross. He is the bridegroom. It seems to us that this might infinitely better be omitted.

Without a doubt the genius (and we use the word advisedly) of Miss Gish is something lying well within herself. Griffith might have lead her to even greater heights. There is always that. And we can remember two or three instances when she seemed uncertain how to approach a situation. But, nevertheless, once more her sensitive poignancy adds laurels to her already histrionic and decorated name.

Mary Pickford once said to us: "Men number the minority among my audiences. I'm sure of that. When their wives say to them 'Let's go to the movies tonight. It's Mary Pickford,' they think to themselves 'Mary Pickford? Oh, that's the little girl with the curls.'"

That may have been the case. But

since then Miss Pickford has done "Rosita" and that can be true no longer. For what they have long prophesied has come to pass. The famous gold of her curls is now pinned heavily upon the crown of her head. And she has forsaken the starched pinafores of childhood for court gowns, décolleté with trains, of silks and velvets.

Rosita is a street-singer of old Seville where she is adored by the carnival-mad crowds. She dances and sings to the strains of her guitar, enticing the merry-makers, a deep rose held provokingly between her teeth and an absurdly large shell comb holding her mass of curls. Thru the mocking songs she sings of the King, she comes to his attention... and his fancy.

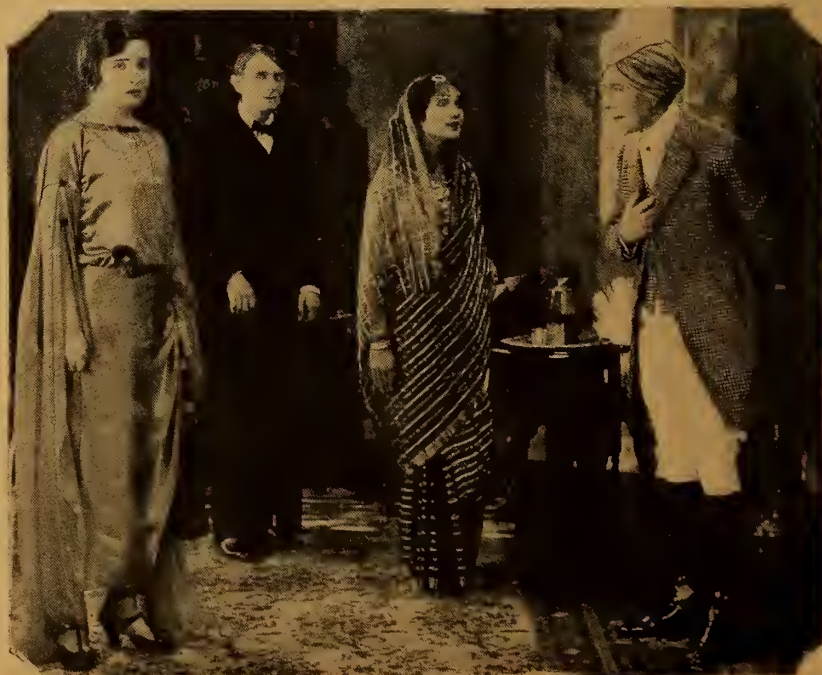
And now let those who have always cried out that Mary Pickford was not a great actress keep their peace. For in "Rosita" she carries upon her shoulders a sophisticated tale, compounded slightly of Du Barry and La Tosca and other celebrated ladies, which is none too rich in plot. All of this in a rôle the type of which is strange to her. And we remember several scenes, trying and demanding, in which her interpretation could not be excelled.

Pola Negri, so we understand, is soon to be seen in this same rôle. For Miss Negri to portray the street-singer it will be, by comparison, simple. She has the appearance of a passionate, fiery and sensual woman. Her body is sinuous and alluring. Mary Pickford possesses neither of these things, so her accomplishment is dependent solely upon her acting. She has had to suggest mentally the things which she fails to appear.

Ernst Lubitsch may be proud of his first American-made production. Once again he has done splendid things with a story of a king who evinces, in some of his subjects, deep interest. He brings it home to us that a great motion picture is

(Continued on page 82)

You will enjoy George Arliss immensely in "The Green Goddess." And then you will enjoy it even more in retrospect





# A Startling Exposé of ultra modern society to which the author didn't dare sign his right name

IT was her first Red kiss; her lips burned and she shrank back frightened, yet with a strange thrill. Her first step—in the gay, butterfly society set which she had just entered—and one that led to more kisses in a crowd that obeyed no conventions. A picture every girl should see as a warning against the pitfalls that beset her in the world of today. Written by an author who signs the nom de guerre of Warner Fabian. Featuring

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Associated First National  
Pictures Inc., presents

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**Just a Few of the  
Good Things Coming**

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production of Gertrude Atherton's best selling book in America, featuring  
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**BLANCHE SWEET**

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**GEORGE FITZMAURICE**

production

**"THE ETERNAL CITY"**

Hall Caine's supreme achievement adapted by Ouida Bergere. Cast includes Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett.

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**A First National Picture**

An all-star cast includes Milton Sills, Elliot Dexter, Sylvia Breamer, Myrtle Stedman, Ben Lyon. Directed by John Francis Dillon







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DEPARTMENT - 533 - CHICAGO -

## Across the Silversheet

(Continued from page 80)

the ensemble of many trifling scenes and other comprising details well done.

George Walsh was the hero. Irene Rich was the Queen.

And a special paragraph to sing the praises of Holbrook Blinn as the monarch finding ladies fair more to his taste than the politics of nations. Maybe, if your instincts were right, you would hate him. Personally, we found him fascinating and we couldn't help deploring the fact that Rosita couldn't fall in love with him. But we knew it just wasn't done. We hope that Mr. Blinn will come often to the cinema.

All in all, we do not know whether or not we like the idea of Miss Pickford's forsaking the rôles of childhood. For it leaves the screen barren of anything of this sort. No other actress has ever approached the achievements Mary Pickford has attained in this field. But, on the other hand, it hardly seems fair to limit and curtail anyone with her gifts... or to ask her to sacrifice the personal gratification which "Rositas" must mean to her.

We enjoyed George Arliss immensely in "The Green Goddess," and we have been enjoying it ever since in retrospect. Subtle humor and irony are the chief compounds with which this picture is blended. Then come thrills. And what better chef for the first two concoctions than Mr. Arliss. Truly, he is incomparable.

The story concerns itself with Ruhk, an

imaginary kingdom in the Himalayas near the frontier of India. Mr. Arliss is the Rajah. Into his province come three English people because of an accident to their aeroplane. The Rajah determines to take their lives in return for the lives of his brothers whom their countrymen have condemned to death. But, in the interim—for the hours of the executions are to be the same—he entertains them with the most perfect ironic hospitality and consideration we have ever known.

In everyone's acquaintance there are sure to be a few people to whom he would enjoy according the manner which Mr. Arliss adopts under these circumstances. It is consummate. In some indefinable way, beyond look or gesture, he registers contemptuous amusement. And we marvel still at the volumes and volumes he conveys with a simple wave of his hand.

The story is rich in suspense and thrills are dominant. Its melodrama, however, is leavened by the sophisticated performance of Mr. Arliss. It makes us regretful that he permits such long interludes between his screen productions.

Harry T. Morey, who has done little since his days at the Vitagraph, is excellent as the whiskey-soaked Major Crespin. David Powell is Dr. Basil Traherne, the other Englishman who involuntarily enters Ruhk; and Alice Joyce is the third captive and the wife of Major Crespin. This marks her return to the screen after an absence of two or three years and an

(Continued on page 88)

"Why Worry," is the latest Harold Lloyd picture. We marvel at the ingenuity which goes into the making of these productions





# If New Hair Doesn't Grow After Using My Method —I Don't Want a Penny!

I mean just exactly what I say! I don't care how thin your hair may be—I don't care how many treatments you have taken without results. If my new discovery won't restore your hair, I don't want to keep a cent of your money! Furthermore I'll send you the proof of what I have done for others entirely FREE! Just mail the coupon below.

By ALOIS MERKE

Founder of Famous Merke Institute, Fifth Ave., New York

AFTER 17 years' experience in treating baldness—which included long years of experimentation in Heidelberg, Paris, Berlin, Geneva, Cairo and other centers of scientific research—I have discovered a startling new way to promote hair growth.

At the Merke Institute, Fifth Avenue, New York—which I founded—I have treated scores of prominent stage and social celebrities. People are coming to me from all parts of the country to gain the benefits of my discovery. Many pay as high as \$500 for the results I have brought them.

Yet now, through a series of ingenious inventions, I have made it possible for every one to avail themselves of my discovery—right in their own homes, and at a cost of only a few cents a day!

## My Unusual Guarantee!

I know you are skeptical. I know that you have tried perhaps dozens of different remedies and treatments without results. I know that you have wasted time and money on treatments which by their very nature could NEVER restore your hair. All right. Perhaps my treatment cannot help you, either. I don't know. But I do know that it has banished falling hair and dandruff for hundreds of others—often with the first few treatments. I do know that it has already given thick, luxuriant hair to people who long ago had despaired of regaining their hair. And I am so downright positive that it will do the same for you that I am entirely willing to let you try it at my risk—and if it fails to restore your hair, then I'll instantly—and gladly—mail you a check, refunding every cent you have paid me. In other words, I absolutely GUARANTEE to grow new hair on your head—and if I fail, then the test is free.

## Entirely New Method

What is my method? It is entirely new. It is entirely different from anything you ever heard of. No massaging—no singeing—no "mange" cures—no unnecessary fuss or bother of any kind. Yet results are usually noticeable even after the very first few treatments.

Many people have the idea that when the hair falls out and no new hair appears, that the hair roots are always dead.

I have disproved this. For I have found in many cases which have come under my observation that the hair roots were NOT dead, but merely dormant! Through undernourishment, dandruff and other causes, these starving, shrunken roots had literally gone into a state of "suspended animation." Yet even if the scalp is completely bare, it is now possible in the majority of cases to awaken these dormant roots, and stimulate an entirely new growth of healthy hair! I KNOW this to be true—because I do it every day.

Ordinary measures failed to grow hair because they did not penetrate to these dormant roots. To make a tree grow, you would not think of rubbing "growing fluid" on the bark. Instead, you would get right to the roots. And so it is with the hair.



In all the world there is only one method I know about of penetrating direct to the roots and getting nourishment to them. And this method is embodied in the treatment that I now offer you on my positive guarantee of satisfactory results, or the trial costs you nothing. The treatment can be used in any home in which there is electricity.

Already hundreds of men and women who only recently were bald or troubled with thin, falling hair, have through this method, acquired hair so thick that it is the envy and admiration of their friends. As for dandruff and similar scalp disorders, these usually disappear after the first few applications.

Remember—I do not ask you to risk "one penny" in trying this treatment. I am perfectly willing to let you try it on my absolute GUARANTEE—and if after 30 days you are not more than delighted with the growth

of hair produced, then I'll gladly return every cent you have paid me. I don't want your money unless I grow hair on your head.

## Free Booklet Explains Treatment

If you will merely fill in and mail the coupon below, I will gladly send you—without cost or obligation—an interesting 32-page booklet, describing my treatment in detail.

This booklet contains much helpful information on the care of the hair—and in addition shows by actual photographs what my treatment is doing for others.

No matter how bald you are—no matter if you are completely bald, this booklet will prove of deepest interest to you. So mail the coupon now—and it will be sent you by return mail.

## Allied Merke Institutes, Inc.,

Dept. 5612

512 Fifth Avenue New York City

## Actual Results

(Dozens of letters like the following are received every day by the Merke Institute.)

"In the short time I have used your treatment I have gained remarkable results. Dandruff has disappeared entirely. My scalp is now all full of fine new hair. Would not part with my treatment for 10 times its cost." A. W. B.

"The top of my head is now almost covered with new hair about one-half inch long. I have been trying five years, but could never find anything to make my hair grow until your treatment." T. C.

"Ten years ago my hair started falling. I used hair tonics constantly, but four years ago I displayed a perfect full moon. I tried everything—but without results. Today, however, thanks to your treatment, I am pleased to inform you that I have quite a new crop of hair one inch long. My friends are astonished at the results." F. H. B.

ALLIED MERKE INSTITUTES, Inc., Dept. 5612  
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Please send me, without cost or obligation on my part, a copy of the new booklet describing in detail the Merke Institute Home Treatment.

Name.....

Address.....

City.....State.....



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it's a  
Warner  
Picture  
it's a  
Classic //

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WARNER BROS. 18  
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"Little Johnny Jones"  
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"George Washington, Jr."  
"How to Educate a Wife"

"Beau Brummel"  
"Tiger Rose"  
"Babbitt"  
"Daddies"  
"Lover's Lane"  
"Cornered"

"Broadway After Dark"  
"The Tenth Woman"  
"Being Respectable"  
"The Country Kid"  
"Lucretia Lombard"  
"Conductor 1492"

Remember that the name WARNER is always the guarantee of a picture worth your while going to see. "If it's a Warner picture it's a classic."



"Little Johnny Jones"

**WARNER BROS.**  
Classics of the Screen



"The Printer's Devil"



"The Gold Diggers"

## Vignettes of the Studios

(Continued from page 35)

brusque refusals of gatemmen at other studios, the visitor experiences a sense of surprised pleasure at being hospitably ushered in, here. Progress farther may be denied, but one remembers this touch of Southern courtesy.

Crinolines in the land of the mantilla. A harpsichord heard softly thru the clash of castanets.

The serenity of white Colonial buildings, and crowded back out of sight, a rakish old Spanish windmill, creaking rustily in the sun.

## The Answer Man

(Continued from page 78)

urally. Estelle Taylor, Rod La Rocque and Charles de Roche in "The Ten Commandments." Milton Sills in "Flaming Youth." Mary Astor is to play opposite John Barrymore in "Beau Brummel."

H. J. L.—Why didn't you know that George Loan Tucker passed away some time ago. Elinor Fair plays every now and then. Tom Moore in Rex Beach's "Big Brother."

J. E. W.—So you have a Ford. "Bugs" Baer says, "It may rack the rest of your body but it saves your feet. Henry turns out over one million flivvers every working day in the year. Which is why we are so glad on Thanksgiving and other holidays." Conway Tearle is five feet eleven. Yes, I admire both the Gish sisters. Cheer up, you may get to see Valentino.

A. M. S.—You say women talk too much. Well the conversation of women in society resembles the straw used in packing china; it is nothing, yet without it, everything would be broken. Neeta is right. Glenn Hunter is twenty-four. No, Rod La Rocque is not married.

PEARLY NUT.—You always want to enclose twenty-five cents when writing to a player for a picture.

C. M. W.—It was Dante who said "All Hope abandon, ye who enter here."

RONNIE.—You forget that luck is but a nickname for bad judgment. Corinne Griffith is playing in "Black Oxen." Yes, Lila Lee is married. Why Viola's Dana's real name is Flugrath. Well, today happens to be October 22nd, and your answer will not appear until December issue, so figure it out for yourself.

MURIEL.—But men do not always love those they esteem; women, on the contrary, esteem those they love. William S. Hart is playing in "Wild Bill Hickok." Yes, Leatrice Joy is married to Jack Gilbert. Viola Dana is twenty-five. Enid Bennett in "Robin Hood." You're welcome, call again.

MILLIE.—Your letter did not tire me but it slightly punctured my patience. Time is short, but space is shorter. Conrad Nagel and Aileen Pringle in "Three Weeks." Robert Ellis opposite Betty Compton in "Ladies Must Live." And so they must.

ELEANOR D.—Nita Naldi is five feet eight, Betty Blythe five feet seven. Mary Hary is twenty-two. Up to this writing, "Steve" has not been shown on Broadway. Ho hum, I suppose so.

EVERITE.—No, I don't usually sing when I am reading my letters. Don Quixote says: "Who sings in grief procures relief." Thomas Meighan is six feet and

(Continued on page 106)



## When Laughter Turns Her Face

(Continued from page 37)

bakeries and a slenderer, subtler Genius reigns supreme.

This is the story, piecemeal, as all real stories are:

Years ago, in England, there was a little girl named Flora. A thin, rather homely little girl, with overflowing spirits in a parentally repressed small body. Flora was one of a large family and the daughter of parents not indulgent as are the parents of small Floras in this more easy-going land. The little girl named Flora was never allowed to speak at table, never permitted to go outside of certain prescribed boundaries on the grounds, never permitted to choose her own friends or her own pastimes.

Years later this same little girl, a little girl no longer, came to America and turned up at the Vitagraph Company. In between the little girl and the "funny lady" of the Vitagraph pictures there had interluded a marriage and a small daughter and such privy sorrow and rearrangement as the checkered game of life is capable of. All in all, not the sort of things to unfetter laughter, but the stuff whereof she learned how priceless laughter is and how much the world is in need of it.

Down there at the Vitagraph, in those early days, this lonely woman with the "funny face" used to take long, long walks and as she walked she would repeat over and over again, "I want everyone to love me! I want everyone to love me!" She didn't, you see, say that she wanted everyone to laugh at her; she said that she wanted them to love her. That is because she knows that the world loves the laugh-makers—while they see them.

Well, she made them laugh at her and by so doing she made them love her. The name of Flora Finch became a household laugh. It sweetened many a sour cup of breakfast coffee and made many a dull evening an oasis of forgetfulness. The Cap and Bells tinkled and made the world forget, in little laughing spells, the Undesired Things.

Then John Bunny was laid to rest, re-organization took possession of the "infant industry," comedy became more involute, and little by little other fun-makers came to the fore.

Flora Finch has suffered a modicum of forgetfulness; she has known poverty and ill-health and worryment. If she were not of that sanguine mind which "only marks the shining hours," she would herself have forgotten how to laugh. But she is. She remembers only the Desirable Things and forgets the sadnesses. She has her daughter, who is not only her daughter but her best friend. And she has still her belief in the friends who being hers once are hers for always.

Still, things are not as they were back in those beginning days. People have found new faces and new funs to laugh at. And it is not so funny to be a woman not-so-young-as-she-has-been.

That is the other side of laughter.

Many-sided laughter, which may reverse again.



## One Beauty

Prettier teeth—easily attained

Just combat the film

There is a way to prettier teeth. Many of your friends employ it. You see the results wherever you look today.

Dentists everywhere advise it. Careful people of some 50 nations use it now. A ten-day test to show you what it does is offered for the asking.

Don't you think that you and yours should learn what millions now know?

### That cloud is film

Your teeth are coated with a viscous film. You can feel it with your tongue. Despite all brushing, much of it clings and stays. Soon it becomes discolored, forming dingy coats. Then teeth lose their luster.

Film also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. It breeds millions of germs. They, with tartar, are the chief cause of pyorrhea.

No ordinary tooth paste effectively combats film. So coated teeth and tooth troubles became almost universal.

### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combataut which contains harsh grit.

**Pepsodent**  
REG. U.S. PAT. OFF.

The New-Day Dentifrice

A scientific tooth paste based on modern research, now advised by leading dentists the world over.

### Better methods now

Dental science has now found two ways to fight that film. One acts to disintegrate the film, the other to remove it without harmful scouring.

Able authorities proved these methods effective. Then a new-type tooth paste was created to apply them daily. The name is Pepsodent. The use has now spread the world over, largely by dental advice. To people of every clime it is bringing whiter, cleaner, safer teeth.

Pepsodent does other things essential. It multiplies the alkalinity of the saliva, there to neutralize mouth acids. It multiplies the starch digestant in the saliva. That digests the starch deposits which may otherwise form acids.

Thus every use gives manifold power to these great natural tooth-protecting agents.

### This test will tell

You can prove these things by a simple test, and that test will delight you.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

You will want these results when you know them. Cut out coupon now.



10-Day Tube Free <sup>1319</sup>

THE PEPSODENT COMPANY,  
Dept. 431, 1104 S. Wabash Ave., Chicago, Ill.  
Mail 10-Day Tube of Pepsodent to

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Only one tube to a family





Virginia Valli, noted Universal film star, says:

"I enjoy using Day Dream very much and trust I shall never be without this delightful, haunting perfume."

**Stearns**  
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The Day Dream Bud—

The newest novelty—an exquisite crystal containing Day Dream perfume—splen-

did for favors or personal use. Until your dealer is stocked, you can secure one by sending his name and 75 cents (\$1.00 in Canada) to Dept. O.

**STEARNS—PERFUMER**  
Creator of Sadira and l'Amusette  
Detroit, Mich. Windsor, Ont.  
Established 1855



All the other gifts are forgotten when they see how easy it is to coax those joyful Yuletide tunes out of the melodious Hohner!

## HOLIDAY HARMONY

"There is no music you enjoy like the music you make yourself." That's as true of your friends as it is of you. Give them Hohners for Christmas—no other gift at the price will give half the pleasure. The Hohner is a whole orchestra in itself—it makes real music—sweet, tuneful, delightful music. Anybody can learn to play it in an hour. Ask the dealer for the Hohner Free Instruction Book; if he is out of them, write "M. Hohner, New York." Hohner Harmonicas are sold everywhere; 50c. up.

"Own Your Own Hohner"

**HOHNER**  
**HARMONICAS**

## Will Charlie Kick Off His Old Shoes?

(Continued from page 29)

the ordinary day-coach director sitting around with a bunch of ham actors waiting for an inspiration to strike them!

For the same reason Charlie would not allow the actors to speak lines.

The "silent drama" is in fact distinctly a clamorous occupation. On a clear day you can hear an actor relieving himself of his emotions for a mile. But Chaplin found that they took it out in yelling and got nothing in the picture. Of course, he couldn't let them stand still and keep their mouths shut when they were supposed to be talking, so he compromised on whispers. They yelled in whispers, so to speak.

But whatever his method, the result was amazing. It isn't acting, it is life.

As a matter of fact, people in real life do very little in moments of terrific emotional strain. They do just what Charlie makes them do in this picture. As a newspaper reporter, I have seen life with the covers ripped off.

But I have never seen anyone act the way actors do.

The so-called art of acting has been reduced to a few conventions. Angry men, for some amazing reason, always lift both fists high in the air when they advance upon the offending one, as tho his head were a cork they were trying to put in an obstinate bottle.

Mothers meet family tragedies by grabbing the front of their corsets and panting like a winded dog.

In real life, of course, people do none of these things. I remember seeing one young boy sentenced to be hanged and the thing that seemed principally to worry him was having to stand up in front of a court-room full of people. He had the worst case of stage fright ever saw.

Directors have always protested that you couldn't convey the impression of real life by having the actors act in the way people really do.

In "A Woman of Paris" Charlie Chaplin has given a terrific answer to that doubt.

When her son is brought home dead—a suicide for love of a prostitute, all the mother does is to go on giving the facts about him to an interviewer. She does not move or make a gesture. She does not even go thru the series of gulps and lip-biting that is supposed to go with the school of "repressed acting." She does literally nothing except stand still; yet the tragedy is there, stark and terrible.

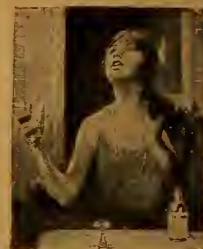
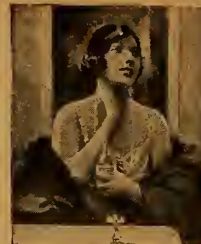
One of the big emotional scenes of the picture—a scene that actresses of the Clara Morris school would almost have torn the plaster off the wall trying to portray, was done while Edna was changing her shoes.

There is another scene in which the mistress of the wealthy *roué* throws his pearl necklace out of the window into the street. Then she ran down stairs and chased a street hoodlum two blocks to get it back.

Another big crisis in the picture is played while Edna is on a rubbing-table being massaged.

It is indirect and insinuating; yet the effect is of an almost terrible directness. There is something about the way he swats you with the tragic facts of life that is almost Biblical.

After we had seen the picture thru, Charlie and I went to a famous Hollywood café for tea. While we talked, celebrities kept coming in. Nazimova went by dressed in white flannel, looking with her bobbed hair, like a little girl. And

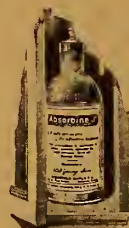


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Wally Beery dropped in, as he said, to get strength to kill a man in a sword-fight in Pola Negri's picture.

Sid Grauman breezed by and flipped a three of clubs onto our table saying: "Have one of my cards."

Charlie told me that his principal worry about the picture was the attitude of the less educated patrons. Like most real artists, he despises the work of art made for the so-called intellectual few.

He tried it out at the Beverly Hills Hotel at a party given to the youthful Cornelius Vanderbilt and it got over there; but that didn't mean much to him. He tried it on Doug and Mary at their home and that meant more; they having the expert angle. Finally he took the picture out to a neighborhood theater frequented by steel-workers and waited while it got the acid test. He says the finest triumph of his whole life came when a baby began to cry and the wife handed the infant over to her husband, "Hey," she said, "you take him home, I'm going to see the rest of the picture."

"And," I said again to Charlie, "now that we have seen the picture, what is going to become of that funny little fellow with the big feet and the little mustache?"

Charlie wriggled in his seat, "I dont know," he said, "I thought I would see what I could do directing with a couple of ideas. But I'm going on acting."

"I am going to make a picture right away. It's going to be about a suicide club. There's going to be a millionaire in it that wants to commit suicide because he has too much money."

"After I get thru that, I am going to make a picture about the life of an old clown."

"No; not like Debureau or Pagliacci. It's going to go deeper into the hearts of things than that."

I asked him if it was going to be a comedy or a tragedy.

"Well," he said, "I dont know. It's going to have some tears—"

Charlie suddenly switched off: "You know nothing is funny unless it has sweetness and charm. It's got to have a theme and an idea. Just gags aren't funny."

"Sometimes people laugh at them, but they dont think they are funny."

"The most dangerous thing you can do in the show business is to make them laugh and weep tears that they resent; and frequently they are resentful—especially of tears."

We talked and presently the conversation turned to pictures about swords and doublets and such things.

"Do you know the reason that plays with swords and swashbucklers aren't convincing?" said Charlie. "I'll tell you why, nobody feels comfortable with a sword hanging around your anatomy. It embarrasses you. You cant be real. It's too consciously picturesque."

"It's like poetry—"

Charlie made a cautious preliminary inquiry, "Do you like poetry? I dont?"

"I have tried my best to read Keats and Shelley; but I cant stick to them," he went on.

"I could get a certain degree of poetry out of a ride on a street-car or even out of a peanut-stand but when you get to singing odes to skylarks, that's too much. Seems like pose and affectation."

"Life is too filled with people and drama and interest right around us to go staring up into the sky."

"The real drama of realities is so wonderful and absorbing that it seems silly to try to strain them into imaginary artificialities when real life is so much more thrilling. That is why I made 'A Woman of Paris.'"

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Remember, if not pleased your money will be returned.

## Across the Silversheet

(Continued from page 82)

aloofness which has come, in this time, to intensify Miss Joyce's charm and beauty off the screen, prove negligible photographically. Her perfect grooming and reserved manner film stiffly, altho there were a number of scenes in which she appeared as attractive and charming as we always think of her as being.

Jetta Goudal is The Ayah and even in a small and inconspicuous rôle you are aware of her colorful personality and appearance. "The Green Goddess" is without any question one of the finest pictures we have ever seen. It is well worth while from an artistic point of view. And it scores even a greater mark as entertainment.

Paradiso. A revolution. One giant. The hero, Harold Van Pelham, a hypochondriac, who arrives with his valet, his nurse and several trunks of a variety of pills. There you have the recipe for "Why Worry," the latest Harold Lloyd comedy.

Mr. Lloyd has called in a giant who amazes you and with whom he generously shares the honors. Between them they manage all of the "business" which Harold Lloyd does so well, and much new and surprising business besides. We marvel at the ingenuity which goes into the making of these productions.

If you do not go to see this picture, making comparisons between it and "Safety Last," you will enjoy it all the more. For where you laughed hysterically and clutched your chair-arm nervously in "Safety Last," you will chuckle or smile broadly in "Why Worry."

"Bigger and Better Pictures," has for some time now been the slogan. Without any doubt many of them have been bigger. But we have grave doubts about these same ones being better. We're tired of colossal sets and sumptuous backgrounds which manage almost to submerge entirely the characters and their individual dramas. We want authentic reproductions of historic backgrounds and settings. We want castles which resemble castles and not Carnegie library buildings... but we do cry for discrimination in the use of these settings. We do cry for more producers who have the good taste to use them as soft, mellow and beautiful tapestries against which their characters may move, but always in bold relief, working out their own destinies, weaving their threads into the entire colorful pattern.

And all of this preamble is why we haven't the praise for "The Hunchback of Notre Dame," which the majority of other critics have had. We think the replica of Notre Dame which was erected miraculously on a California lot a great feat. We grant the producers the alterations they made in the Victor Hugo story in order that the picture might avoid offending those of the Catholic faith in the way the novel did. All of this is well and good. But something beyond this is lacking.

We felt during the entire projection that the daily trials and pleasures of the characters did not concern the director, Wallace Worsley, nearly so much as did the spectacle end of his production. We didn't meet the characters doing human things and failed to be so interested in them that it mattered very much to us what finally became of them. True enough, there were episodes where you

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were momentarily carried away by the sweeping drama of the story. Without a doubt, it is a great drama. But these moments were rarely intermittent. During the remainder of the showing you watched with something akin to the feeling you experience when you gasp over the floats in a carnival parade.

Lon Chaney plays the title-rôle. Never again do we hope to see anyone who so distorts himself—in the name of art, is hardly the phrase we want. His bulging hairy chest and back . . . his eye entirely covered by a protruding wart . . . his discolored fang-teeth . . . these things were so exaggerated that they were repellent. Looking upon him, we experienced the same sensation of illness which we have known when someone has insisted upon our looking upon a two-headed cow or some other feature of a freak-show. Lon Chaney has proved himself an exceptional character actor and an amazing artist in make-up. But in *The Hunchback* he has overstepped the bounds of good taste. There were a number of times when his pathos almost reached us in spite of the repulsion we felt for him . . . but never quite.

Patsy Ruth Miller is the heroine . . . Norman Kerry is the hero. And we liked Ernest Torrence as Clopin. He was real and dominant in spite of the spectacle. To us he struck the most sincere note in the production.

In truth, this is the day of the Bigger Picture.

Personally, we don't care for them.



## Would You Think from this Photo that I Ever Weighed 200 Lbs?

By JESSICA PENROSE BAYLISS  
(of Bryn Mawr, Penna.)

**I** HAD just about all the *avoirdupois* I could carry around when I first heard of getting thin to music. I am only 5 ft. and 5 in. in height and not of large frame, and 191 lbs. made me positively conspicuous as you can well believe. It was beginning to tell on my arches; I had difficulty in walking any distance. Dancing became out of the question, and I had become a regular stay-at-home when a friend prevailed on me to try the much-talked-of reducing records.

"The first session with this method was a complete surprise. I had expected it would be something of a bore—the things I had tried in the past had all proved so. But the movements that first reducing record contained, the novel commands and counts, and the sparkling musical accompaniment made it extremely interesting. I used it for over a week for the sheer fun of doing it. I felt splendid after each day's 'lesson.' Even then I scarcely took the idea seriously. Surely, this new form of play could not be affecting my huge superfluity of flesh; it must have been ten or twelve days later that I weighed myself.

"*I had lost eight pounds!*

"No one had to urge me after that! I secured all five of the records and settled down in earnest to reduce. A week later the same scale said 174 lbs. Another week only showed a six pound loss; but the week following I had taken off nine more pounds.

"As I progressed in the lessons I found them growing more and more interesting, and each new and unique movement began improving my proportions in new places. The over-fleshiness at my neck was a condition I never dreamed could be affected by these methods, but it was; even the roll of fat that had foreshadowed a double-chin disappeared in time.

"In six weeks I was dancing, golfing and 'going' as of yore. I got another saddle horse. I started wearing clothes which did not have to sacrifice all style in an effort to conceal. And it is quite needless to say I was delighted and elated. At the end of nine weeks I weighed exactly 138 lbs.—a reduction of fifty-three pounds. I submit my experience in gratitude for what Wallace's wonderful records have done for me. I am humbled by the recollection of how I once fairly scoffed at the enthusiasm of others in what I deemed at the time a mere fad. I shudder to think that I might have remained indifferent to this method. Only a woman who has been over-whelmingly fleshly can appreciate what my new appearance and feelings mean to me. As for those who need reduce but a few pounds to make their figures what they would like them to be, it is pitiful to think that they do not know this easy way—or perhaps do not believe it."

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That the Gentle Maid  
Would murmur softly . . .

"Alfonso may be wicked  
But he'll send the  
Washing out . . ."

## Movie Endings

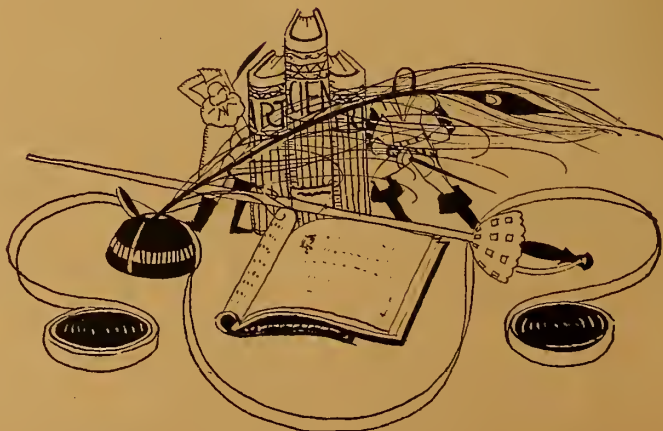
(Continued from page 39)

Again we have  
The Refined Shop Girl  
Whose love affair with  
A True Hearted Plumber  
Seems threatened when her  
Sinister employer  
Introduces her to  
New York Night Life. . . .

I wish just once  
The hero would fail  
To save her from a  
Life of Luxury with the  
Wax Whiskered Millionaire . . .  
That the Gentle Maid  
Would heave a rock  
At him and murmur softly . . .  
"Alfonso may be wicked  
But he'll send the  
Washing out . . .  
And that is such an  
Item to  
Us Modern Girls. . . ."

And so on . . .  
If I had my way  
The Bored Business Man  
Who Leaves Home and  
Bedtime Stories for the  
Lady Who Smokes Cigarets  
Would not return a  
Penitent, and many a  
Dear Old Mother who sits  
Feebly by the fireplace  
Weeping because her  
Children have outgrown their  
Baby shoes . . .  
Would get a  
Lip-Stick and a Flapper  
Hair Cut and say . . .  
"I'm still quite a  
Hound for Looks.  
Let's Go!"

I hate  
The Invariably Unvarying  
Movie Endings  
Dont You. . .







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JANUARY *Beauty* JANUARY

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Age \_\_\_\_\_

## "Psyching" Glenn Hunter

(Continued from page 43)

heart, or with some other association of the sort. On the other hand, if he hesitates and then thinks up a word unconnected with the case, he also gives himself away, because we know by the tardiness of his reply that he is not expressing the first thought which that word "Knife" brought into his mind. Or perhaps, if he is very foxy and has been forewarned, he is carrying in his head a stock of common words which he snaps out the instant a dangerous question is asked; but then, again, he is lost, because these words will have no possible connection with "Knife." For instance, he might reply "Piano," which is a long way from cutlery—and then we know he is camouflaging again.

This same test is used to explore the inmost workings of the mind—to discover how people think and what they think about. We can tell by the answers whether they have an analytical or creative mentality, whether they are introspective in their outlook, what they are interested in, and so forth. I only mention it as an example of the sort of thing which Glenn Hunter went thru and to convince you that the mental sketch to follow, while rough, is at least scientific and, in the main, as accurate as the results of a chemist's analysis.

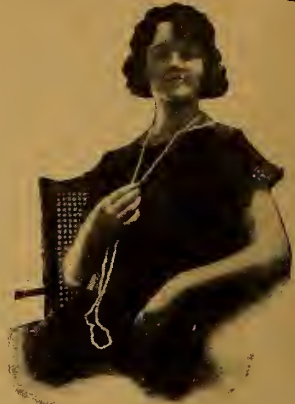
First of all, I discovered that Glenn's memory is visual rather than auditory. He remembers scenes, not sounds. Most people are one-sided in this respect. In his case, the auditory memory is as undeveloped as that of a twelve-year-old boy, while his immediate visual memory is excellent, accurate, and analytical. Probably it is this very quality that enables him to remember and imitate the physical actions of other people, to give perfect screen characterizations down to the smallest detail of walk and gesture. Probably learning a part in words requires far greater mental effort than performing the same part in pantomime.

He is slow and deliberate in his judgments on people and things; his time reactions clearly show that none of his actions are the result of snap judgments but rather of a thought which has been turned over and over in his mental chambers before any rash decisions are made. His critical ability is very excellent. He has a quick sense of values which must be of infinite assistance to him in noting and remembering the characteristics of those about him for subsequent projection on the stage or screen.

Glenn is capable of great concentration and sustained effort in his own chosen field. He is engrossed in his own profession and all that pertains thereto; nor is he to be diverted into other channels by questions concerning merely abstract matters. Talk to him of the Russian political situation and he becomes bored and inattentive; talk to him of Russians, as a dramatic theme or as subjects for characterization, and he is instantly keen upon the discussion. I do not think Glenn would ever make a good newspaper editor or would ever succeed in compiling an encyclopedia. His mind does not run in the direction of pure science or abstract knowledge; he is constantly interested in his work, in the stage, the screen and all that pertains to his life therein.

We have a most important test which is very similar to an old parlor game. Children have not yet learned that when they play at saying as many words as possible in three minutes, they are undergoing the basic test for ideation, that is, the free play of the power of expression. Of

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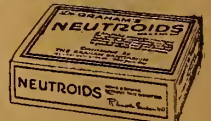
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course, the first person who tells them so will put a crimp in that game for all time.

Glenn Hunter and I played at this for quite a time. Ideation is not his forte. The Censor that stands at the threshold of consciousness and represses unpleasant thoughts, that with flaming sword bars from the mental Eden all painful and distressing ideas, was very busy on that occasion. Glenn is fundamentally of emotional temperament, and it is this very quality, so important to his work, which retards this free play of expression.

On the other hand, in combination with this tardy ideation, Glenn Hunter is—according to the next set of tests—possessed of an extraordinarily æsthetic, emotional temperament. He has great delicacy of appreciation. He is of a romantic turn of mind, swearing inwardly that "All girls are beautiful," even tho his reason tells him otherwise. He is like the parts he plays, with all the adolescent characteristics—naïveté, simplicity, unsuspectingness, boyishness.

It is just as well that the same providence which made an actor of Glenn instead of an editor or an encyclopedian turned him from the paths of pedagogy. Glenn would make about the worst teacher you ever saw in your life. He would be fired by acclamation from any Board of Education in the country—because, you see, he has no faculty for imparting knowledge. Some people like to learn, some people to teach, some to do both. Glenn is little drawn to the giving of good advice; nor does he care about definitions. To be technical, in none of his word tests does he respond with synonyms or antonyms. All his reactions to words are ego-centric. He sees the world in its relationship to himself and his work rather than in an abstract relationship to a classroom of students.

It was in the Association Tests that the secrets of Glenn's success as an actor began to make themselves manifest. I dislike to use so cryptic a term as *kinæsthetic*, and yet only by the use of this technical expression can I define Glenn's ability to express by physical movement his ideas. "Custom settles habits of thinking... as well as determining motions of the body," says that wise old thinker, Locke. And so it is with my actor-subject. His ideas first appear to him in the form of movement. They are transformed on the instant into terms of motor-activity—so that he would tell you with a shrug or a gesture almost as much as in the words to follow.

He is possessed of what a German psychologist, Wundt, has called "Empathy." He actually feels himself in the part he is enacting. Just how far this imaginative quality goes is difficult to say without many further tests. It is probable, that he naturally imagines himself living in the play character, but that his training as an actor enables him simultaneously to view that part objectively—in short, to live it and to reason about it at the same time.

Color, form and all the abstract qualities of grace and beauty have a quick appeal to Glenn's eye. He abhors anything ugly or coarse. In fact, his eye is the open portal to his consciousness. It is because of this power of visualizing, of seeing mentally every concept presented to him, that he has the ability to enter into the situation he is to portray. He gets a distinct mental image of every part he plays; that is why he is such a good actor.

Glenn is always observant, keenly and constantly. This, of course, is one of the fundamentals of the power of imitation.

Last and perhaps most important to his in the field of acting—as it would

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Street..... City.....

be in any other field—work is a joy to him. He is an artist in this. The great effort required in creating a part, which to others might be interminable drudgery, is a mental exercise to this lover of drama. It is lucky that he has made his career in artistic realms rather than in business, in science, or in one of the professions. In those fields, Glenn would find sustained effort impossible, just as a lawyer or doctor or business man would probably be unable to last out a season as an actor. And in that he has found the work for which he was so obviously made, and found it while he has still youth and enthusiasm, he is one of the most fortunate of men.

So that's what the brains of a motion-picture actor are made of. Whether they are all made on the same plan, I cannot say. Certainly there must be many qualities common to all of the successful ones—Empathy, perhaps, or visual thinking, or kinesthetic expression. Perhaps, some one, some day will test a hundred of them, and then we shall know whether Mr. Hays or Dr. Stratton is right.

## The Only Bashful Actor in the World

(Continued from page 26)

"I never realized until that moment how strong I was," said George the other night in telling about it.

"When I hit that fellow, my fist seemed to go into his nose a mile deep. It was the first and only street fight I ever had.

"I was so scared that I sat up on a bench in Central Park that night. I thought I had killed him. The next morning at daybreak, I took my canoe and paddled all the way to Albany."

Walsh hasn't been in athletics for years; but he keeps up his training just the same.

On the rare occasions, when he steps out in society, the young lady in the case is very likely to be hustled off home at ten o'clock so George will not have to break training.

He lives, strategically, at the base of a high hill in Hollywood. Every day as the sun is crawling up over the horizon, it finds a young man vaguely clad in pants shinning vigorously up that hill.

George isn't training for anything. He is just in training to keep in training. That's how these athletes are.

He has one of the most gorgeous bodies that ever draped itself over the personality of any man.

He has a chest expansion of a couple of thousand yards; he has an arm like the leg of an elephant and he could probably lick Jack Dempsey.

The professional athletes sigh over him, as one gone wrong.

"What do you think!" they ask gloomily "of a guy with a straight left like him wastin' his time play-acting!"

However pitiful or tragic the case may be, George is play-acting and June Mathis insists that he is due to be a great romantic actor—another Valentino. And if June doesn't know, who does?



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## Greenroom Jottings

(Continued from page 76)

It seems only yesterday that Wesley Barry sat on a desk in his manager's office, swinging thin, knickered legs and watching the clock to point the hour when he was to be taken to his first ball game in New York—meanwhile trying hard to be polite and attentive while interviewed. And now, it's announced that he recently celebrated his seventeenth birthday at the studio where he was completing "George Washington, Jr.," his latest production. It has been said before but we say it again: Time does fly!

And they say that Madge Evans, one of the best-known child actresses of the screen, also has grown up. In "The Banks of the Wabash," a J. Stuart Blackton production, Madge is seen for the first time as a young woman and a particularly lovely one, it is said.

Ponce de Leon spent long years trying to discover the fountain of youth. Myrtle Stedman evidently has found it in her latest picture, "Flaming Youth," in which she appears as the mother with youthful charm and ideas. It is rumored that Mrs. Stedman will be featured soon in a picture in which her son, Lincoln Stedman, also will appear.

Herbert Grimwood, the English actor who portrayed The Christ in "The Pilgrimage Play" in Hollywood, is playing the part of Savonarola in George Eliot's "Romola," now being filmed in Italy.

Martha Mansfield, known as "the most photographed girl in New York," has been chosen by the Fox forces as leading lady in "The Warrens of Virginia" by Booth Tarkington. The famous story was produced some years ago by David Belasco as a stage-play and its screen adaptation offers Miss Mansfield one of the biggest rôles of her career.

(Continued on page 113)

California is all right for a number of reasons. It permits a long tennis season for Percy Marmont—that suits him to a T



Photograph of hand of Mildred McKamy, LaGrange, Ill., showing hand before wearing Dr. Egan's Magic Night Gloves

Photograph of Miss McKamy's hand after wearing gloves just four nights

# Magic New Gloves that Whiten Hands

A pair of gloves of amazing powers! Nothing like them ever known or dreamed of. Worn at night, while you sleep, they work a miraculous transformation in the hands. They turn the hands white—as white as a lily, and as soft and smooth!

Your hands may be "a sight"; they may be a raw red or an "old-age" yellow; they may be dark with tan or blotched with freckles or liver spots; they may be sadly seared by housework, deeply lined, rough and coarse—yet they become hands of the whiteness of snow and the softness of velvet under the magic of these gloves.



**Wear Them While You Sleep or an Hour or Two a Day While Doing Your Work**

## No Hands Are Hopeless

The marvelous gloves are the invention of that great physician, the famous Dr. S. J. Egan. Their magic lies in a remarkable substance with which they are treated or impregnated. This substance or preparation, perfected by Dr. Egan, is worked into the very fabric of the gloves. And when activated by the natural warmth of the hands, it has a peculiarly potent whitening and softening effect upon the hands. The hands actually turn white—a charming natural white. They become soft and smooth, exquisitely so. Even hands that have had no care for years, hands that look hopelessly worn and old take on the beauty of lovely whiteness and softness and become fresh and young-looking under the action of these wonderful gloves.

## Results in One Night

What does it profit a woman to have beauty of face or figure or the clothes of a queen, if her hands are uncouth? By your hands more than anything else, does the world estimate you. What about your hands? Do they attract or repel? Are they hands to show confidently or hands to hide? The poignant attraction that lies in pretty hands is now yours to command. The magic of

Dr. Egan's impregnated gloves makes it possible. Just one night's wear of these marvelous gloves is enough to show you.

Send today for a pair of Dr. Egan's Magic Gloves for free trial. Note that a jar of Dr. Egan's Pore-Lax accompanies the gloves, all in a neat, attractive container. The Pore-Lax is a special cream to apply before donning the gloves to open the pores for the purpose of quickening the action of the impregnated gloves. Use gloves, with or without Pore-Lax Cream but preferably with it. Dr. Egan's medicated gloves not only beautify the hands, but they make manicuring easy because they soften the cuticle.

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See how clean and pleasant the gloves are to wear—how comfortably they fit—no binding. But above all, note the effect in your hands! Your first night's experience with the gloves will prove a revelation. In a week you'll have hands of a beautiful whiteness and softness to marvel at. For the purpose of introducing the wonders of Dr. Egan's Magic Gloves to the readers of this publication, two thousand orders will be filled at the special introductory price of \$1.95 (plus postage) which you may pay on delivery. To be sure of securing the benefit of the reduced price, apply promptly. Every pair of gloves sent out on open free trial basis. Your money back if you are not more than surprised and delighted with the results from these remarkable gloves. Act at once and share in the special reduced price offer. Use coupon below or copy the wording in a letter or postcard. Write today—NOW.

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THE C. S. WELCH CO., Dept. M.P., NEW YORK CITY

## That's Out

(Continued from page 46)

in another first-rate rib-tickler. A film that should not be missed by those who like a little nonsense now and then.

### WHEN REFORMERS AGREE

Irrespective of what other malign thoughts the reformers may have regarding the movies, they all agree on one thing: the picture theater is a great place to take up a collection for some relief fund, bogns or otherwise.

### THE NEW SEVEN WONDERS OF THE SCREEN:

Nita Naldi's eyes.  
Barbara La Marr's eyebrows.  
Mary Philbin's smile.  
Doug's long haircut.  
Anna Q.'s short haircut.  
Reginald Denny's physique.  
Ramon Novarro's profile.

### IT'S A MISTAKE TO BE CLEVER IN THE FILMS

Apparently, the more an actor is able to do the smaller his salary. When an extra applies at the studio for a day's work, he is made to fill out a questionnaire to the effect that he is able to swim, ride, dive, box, wrestle, fence dance, play ping-pong, and has in his possession a full and complete line of wardrobe. After answering in the affirmative he is set down as eligible for a salary of \$5 a day. The star of the picture that this extra works in, however, is forced to use a double for his swimming, riding, diving, boxing, wrestling, ping-pong and every other violent exercise that the scenario calls for, and his wardrobe is paid for by the company. For this the star draws down something like \$118.62 a minute. Such is movie life.

### MOVIE CHURCHES ARE DOING A GOOD BUSINESS

If only the directors ran the country, everybody would be prospering. While the clergymen of the nation are protesting that the people are backsliding and that the churches are half empty, our movies are belying the fact. Whoever saw a church scene in a film that did not show a large congregation? In the studio, it's a simple matter. When the director gives an order for a full congregation, he gets it.

### PICTURES TO LOOK FORWARD TO

Those who are a bit disheartened because of the screen fare they have been served during the past few months, will probably find a note of cheer in the announcements of the producers of their programs for the coming season. Here are a few of the choicest selections:

"No Mother to Guide Her." (William Fox.)

"Broken Hearts of Broadway." (Irving Cummings.)

"Wife in Name Only." (Pyramid Picture.)

"Lend Me Your Husband." (C. C. Burr.)

"Restless Wives." (C. C. Burr.)

"Indecent Clothes." (Jesse Goldberg.)

(Continued on page 128)



# TO BLANCHE SWEET

By CLEMENT WOOD

There was an hour you moved in storm,  
When heavens flowered in fire:  
And you were wild, and you were warm  
With some young god's desire.

And then you fell to softer things,  
To little tinsel plays;  
You toyed with sweet imaginings,  
And moved thru tepid days.

Bring back the storm, bring back the fire,  
Oh goddess that you are!  
The wren nests gaily in the brier:  
The eagle seeks the star!

## A WISH

(To Mae Murray)

By SUE CUZAINS

Like a butterfly, poised gay and light,  
The flames of love burn not so bright  
As glows the youth upon thy face  
Slim-waisted, fragile, Dresden toy,  
A living, pulsing breath of joy  
Wee fairy child of grace.

May life forever lend its charm,  
But never any fear of harm  
Beset thy dancing way.  
May love shower down on thee its beams,  
But never wreck thy rosy dreams  
Nor make thee, sprite, less gay.

# THE SEVEN AGES OF THE SILENT DRAMA

Adapted from a song of the voluble Bard,  
more specifically—

## "AS YOU LIKE IT"

By RUTH DARING

All the world's a screen  
And all the men and women merely  
shadows;  
They have their close-ups and their fade-  
aways  
Enacting seven ages. Here's Baby Bar-  
thelmess  
Laughing and cooing in Dick's tender  
arms,  
And there's the schoolboy Jackie with  
great eyes  
And sweet bonny face, playing strange  
music  
On tightened heart strings. Then Val-  
entino  
Sighing and love-lorn, with lilting ballad  
Made to his mistress' slipper. And  
Douglas  
Full of strange oaths, a valiant swash-  
buckler,  
Scaling high roofs, duelling, shooting  
arrows,  
Snatching his soldier reputation  
From king and cardinal. Then Theo  
Roberts,  
The genial daddy of the shadow score  
With eyes severe yet twinkling back oi  
brows,  
At flapper daughter's age-old trickeries.  
So well he plays his part, the casting boss  
Shoves him along into the lean sixth age  
With spectacles on nose and pipe in mouth.  
His golfing-hose well shrunk, his sticks  
aside  
His putting done. And his big manly  
voice  
Trying to bless his daughter-heroine.  
Turned childish in his sound. Last scene  
of all  
That ends this silver-shadowed history  
Is second childishness—the last reel run—  
Sans Stars, sans love, sans light, sans  
everything.

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## The Hunchback of Notre Dame

(Continued from page 57)

In the evening when I was coming home, wrapped in my cloak, I was aware of two skulking figures. Horrible. Of a sudden I was seized and there was a sound of foul breathing and strange talk and I realized that Quasimodo had me in his grasp and that the slight, sinister figure of Jehan was crouched against the walls in the shadows, skulking, skulking, rat-like. . . . My screams died before they were born. This was the horror past horror. To be touched, to be grasped by Quasimodo. . . . I was like to live in that most sickening vise, for die I could not for sheer force of horror, when, like a bright sword cleaving thru the night, Prince Charming came charging upon us. . . .

In less time than it takes to tell I was against his heart, mounted on the milk-white stallion. Ah, the cold feel of his armor! Ah, the brave strength of his arms! It was all my world come to me in that most princely circlet.

He took me to an odd, small place and brought me wine and bread. He said that I must eat after so terrible an adventure. It was a curious place and a curious old woman served us and stood back of me, smiling strangely. Prince Charming told me that his name was Phœbus and I said it over to myself, a private, precious rosary. He, too, was strange with me. He slipped my frock from off my shoulder and he said my flesh was like the petals of white roses. I knew a modest maid would have withheld her shoulder, but ah, his words were sweet! They were so sweet I swooned of them and lost my senses from too strong a draught.

I talked to him a little of myself. I showed him the circlet my unremembered mother had once clasped about my throat. "I am not afraid to go about alone," I said to him, "for my mother once told me that while I wore this chain no harm could befall me."

Phœbus was so strange then! He was quiet and did not touch me again. He told me, too, that that day His Majesty The King had made him Captain of the Royal Guard. A little later he took me home and kissed my hand at parting.

Dear hand. . . it is a little nest of love. . . .

It came to me that after that my hand must do no harm to any man or woman, nor shirk from any service whatsoever. God, who made my Phœbus, made the world, too. How could I hate the least part of that whole?

They beat Quasimodo in the public place. Tortured him. They bared his monstrous body to the world and flagellated him. That monstrous, poor body! Ah, God, how could they? How could they? Dom Claude has said they know not what they do. That must be so. And it was because of me. Quasimodo was arrested for kidnapping. Jehan made him, that I know. But Jehan is the rat that hides in the sewers of Paris.

And after they had beat him, the Hunchback, they left him there, chained to his revolving platform. Bleeding, they left him, and all that his mouth could say was "I thirst!" There was none to give him drink. None who would go near his hideous body.

I gave him water from the fountain, cool water, and covered his poor revolting body with the tattered garment they had torn from him. My hands touched his miserable flesh and his eyes, his eye, I should say, turned to see who had thus

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stooped to touch him. From the look on his face I shrank, shrank in some inexplicable way akin to the shrinking I feel when Prince Charming looks on me. I can't explain that. It is too deep for me. Only I knew that within the deep-dug wells of that unspeakable soul a love beyond man's feeble explanations, was marvelously born. I had been kind to him. My hands had touched him. A woman's hands! His helpless flesh was powerless to say the things born in his half-blind soul. But I knew. I knew!

Dom Claude said that I should suffer to know the pity of the world.

Ah me, ah me!

In a cell, in a prison cell, I have learned the pity of life and death and the limitless pain of love.

But what is Life to me? And where is Love? For they have killed Prince Charming!

They have killed him and, in the Courts of the King, Justice has had it that it was I who killed him. I, who love him more than Life and all that Life can hold! I laughed in the face of the King's Justice. I laughed like laughter heard in hell. It was so horrible a madman's jest. That I should kill Phœbus, whose every hair is priceless to my heart, whose every drop of blood is cherished in my heart.

And yet it was, in some sad measure, my own fault.

Phœbus had been made Captain of the Guards. A ball was to be given in his honor at the home of Madame de Gondelaurier and he bade me go with him. I begged him not to do so mad a thing. I made excuses that I had no gown, but Phœbus was masterful and had his way with me. He would attend to that, he said. He must and would, on the night given to him, take the fairest lady in all France to the ball. It was his heart's desire and who was I that I should hold from him his least desire?

Jehan saw us go into the home of the nobles. He told Clopin and they followed us to the house. . . .

I would avoid recording that scene. After all, time is so short with me. Even now . . . the shadow of the axe . . .

Phœbus had given me into the care of two serving women and for the first time in my life I was dressed as . . . as a noblewoman. It was curious how much at home I felt. More at home than in my gypsy rags.

And not only at home, but happy when Phœbus came to lead me into the ballroom and told me again that I was the most beautiful woman in all France. . . . Ah, what is sweeter than words like these from lips as dear as one's own life. . . .

Madame de Gondelaurier and her daughter did not agree with Phœbus, I take it. Phœbus was in a manner affianced to Fleur de Lys, the daughter of Madame, before he and I had looked upon one another. She, Mademoiselle Fleur de Lys, was beautiful and fair, but somehow I felt no fear of her. Death was my only rival . . . even then. . . .

We were in the ballroom when Clopin and his "people" came in. A terrific scene was impending, bloodshed and danger to my Dear when I announced that I no longer cared for Phœbus. Ah, I know now how bravely women lie! His dear, wounded face! How he besought me. Even there, among his friends, and with the infuriated Clopin and his friends threatening them all with death, even then our love was the most precious thing to Phœbus.

And they say that I killed him! I! It seems to me that I shall smile upon

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the block at that absurdity. For I shall smile. With me the block shall be but the doorway to our final trysting-place. Our love has robbed the knife of all its pain.

But to get back: After that scene with Clopin in the home of Madame I determined to enter Holy Church. There, in the garb of the nuns, I might find peace who must forswear all passion. I told Phœbus I would meet him once again in the cloistered garden of Notre Dame.

This, this at least I shrink from... there was the moonlight... and our kisses... Phœbus plighting his eternal troth to me tho he abandoned all his World to do so... our kisses, warm and wild, and then before I knew that his lips were cold... a stab in the back... and my lover at my feet...

I do not fear the axe. It cannot come too soon. Now I know that I am separate from Clopin and his "people." The world and all its causes, lost and found, is but a mammoth graveyard to my heart, a mammoth graveyard monumenting Phœbus and our love... Poor human things... Phœbus who loved me not wisely but too well... Clopin with his knotted passionate soul... Jehan with that rat-like slime in his eyes... Quasimodo communing with the bells of Notre Dame... At last, at last, young as I am, made old and wise by love, I see that they go to the same goal by the varying paths of love and hate... the same paths leading at last to Phœbus stretched on the marble pathway in the marble moon...

I have been taken away to rest. And after I have written these last words I shall rest well. I dare not say more lest I spoil this last section of my "record" with the sound of anthem chords.

The day came when they took me to the block. Ah, bruised heart of the World and mockery of the justice of Mankind, what suffering I knew as I was led along the streets of Paris! And yet, it was not so much for myself I bled as for the men who were doing this thing to me. It came to me how much of beauty men can kill for ugliness and pain. Phœbus, so young to die, and I so young to follow him... and so innerly glad...

Before I came to die they gave me leave to pray as is their wont upon the doorstep of Notre Dame. From within the great cathedral there came the chiming of the bells. The bells that told all Paris another victim was going to execution. The bells that were being rung by Quasimodo. I thought of him, of his poor blind soul within his monstrous body. I thought of the stricken pity of his face and of the awful longing in his half-blinded eyes when they beheld my face. Because I had laid upon his misshapen self a kindly hand, he gave me the isolated love of his poor maltreated heart! Poor Quasimodo, that his should be the hand to ring my death knell! I prayed that he might never know what victim he was tolling to the grave!

But he knew and he saved me! His task done, he bent, as was his wont, over the parapet of Notre Dame to watch, with the other spectators, the demise of another "victim," I could imagine, I can imagine now, how he must have chuckled when he knew that another of his tormentors was going into extinction, for all the world and all the men and women in the world were his tormentors to Quasimodo.

And then he must have seen me! I wasn't so much a girl, victimized and unbefriended to Quasimodo, I was a kind

hand that had touched his repulsive flesh and a kind face that had shone down to him out of the mists. His whole distorted soul concentrated. All the disrupted elements in him came together, so Dom Claude has explained to me, and down the rope that led to the execution block, down from the dizzy height of Notre Dame, quietly, quietly, like a cat, swiftly, swiftly, came the Hunchback. Before I, before Dom Claude in the doorway, before the executioner or any of the crowd were aware of that grotesque blur against the sky, Quasimodo was upon me, had lifted me from my place and had borne me within the sacred precincts of Holy Church. SANCTUARY! One cannot violate sanctuary. While I was within Notre Dame the axe was powerless.

Poor Quasimodo, how he tended me there! How he took his treasured candles and sold them that he might buy me a velvet robe for my body and slippers edged with fur for my feet! How he slept without my door and awoke at my lightest footfall to gaze upon me with the enormity of his worship and subjection. I came to have an odd fondness for the slumbering inchoate mass that was Quasimodo. Under that massive flesh something splendid stirred from its ghoulisn dreams...

Clopin was planning my redemption. Quasimodo had been there...

And then the End. The scarifying, sensational, tragic end... for all but me!

Clopin and his "people" bombarded Notre Dame. They had heard that I was in sanctuary there awaiting a new trial, and had come to "save" me. They arrived with burning spears and swords, with pillage in their soul and destruction. The nobles were called out, the King's Guard and the opposing forces met at the entrance to Notre Dame.

Quasimodo and I watched the broiling madness of men and flame and death beneath us. To me it meant only that Phœbus was dead. To Quasimodo it meant that some one, some body of men, were daring to desecrate Notre Dame.

Once again the elements within him came together, this time to destroy, rather than to save, altho no doubt he would have confused the two and would have said, could he have said, that the one time he had saved me, whom he loved, and the next time he saved Notre Dame, which he loved even more, I think...

Ah, nightmare scene of horror, to see that awful figure silhouetted against the glaring, bloody sky, pouring over great buckets of molten lead, staggering to the parapets with superhuman strength and pushing over blocks of granite beyond the skill of man to move an inch. And then triumphant, crouched in a dance of unspeakable exultation, dancing there on that high ridge of destruction...

Poor Quasimodo...

The end came. With Phœbus. Phœbus, who was not dead, but living. Phœbus, who came to me as I stood crouched in my same position, my eyes glassy and fixed upon the frightful gestures of Quasimodo. I didn't ask him for an explanation, not then. He didn't ask me for one. *He was alive, for me. I was alive, for him.* That was all we cared to know. We have all our lives, here by the blue Ægean sea, to make the explanation of those baffled, dreadful days.

And Quasimodo, too. We speak of him with something in our voices he never had on earth, *affection*. We speak of how he died, splendidly, at the end, ringing the sacred bells of Notre Dame.





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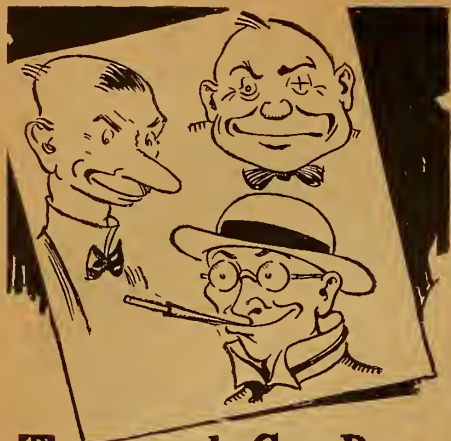
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## Comment on Other Productions

(Continued from page 51)

history is much overdone on the screen. It too loses because Dulcy is unable to rattle the paper—or, if she does rattle it—to make it heard.

So the story unwinds, telling nothing of consequence and tiring you with its inanities. There is a wisp of humor in a few of the scenes—and the star does try mightily to be in character. But she is burdened with plotless material and a rôle which lacks color. Dulcy is lost without her bromides. And these don't look so good when read in cold print. By the way, the sponsors have neglected them in the captions. So there she stands a grinning, good natured dumb-bell.

### TO THE LAST MAN

A picturesque title for a picturesque story—one revolving around the ancient and accepted order of feuds; but because it is seasoned with heavy melodramatic powder, it carries a suspense akin to watching a building being blown up by dynamite. It is possible that General George Custer never went thru more danger than confronts Richard Dix here or that George Washington never bore a more charmed life. Bullets fly thick and fast from every direction, but Dix is as cool and calm as an icicle.

The picture lives up to its title. As plots go, it doesn't offer any variation. What novelty it offers may be found in the hectic gun-play. The girl of one clan is in love with the youth of the other clan. She, it is, who saves him from the deadly trigger finger of a kinsman. And he appears at the finish—the last of his race and claims the girl. It's mad melodrama, but an exciting number, notwithstanding. The primitive backgrounds of the Tonto Basin of Arizona furnish a vivid setting.

### THE SILENT PARTNER

This picture reduced to its skeleton reveals the inevitable wolf of Wall Street who, relentlessly, must pursue the sheep in order to bring such financial embarrassment that the latter's spouse must relieve herself of matrimonial bondage and accept another gold band from him. A hackneyed, dull story, filled with stereotyped situations and characters and unrelieved by any sparkle whatsoever. The overworked moral is tacked on to serve as an object lesson. It presents an inveterate gambler compelled to move into squalid quarters in a tenement district—a false move incidentally, for stock-brokers—no matter how insignificant are always handy with the bluff, and they wouldn't pick out Tenth Avenue as a likely street.

The crux of the central situation concerns the gambling broker who, when he is flush, showers money on his wife. And she, a wise little head, salts it away as a nest-egg, knowing full well that the wolf will eventually stalk at the door. The stock goes to pieces—the husband is ruined and presto!—the wife tosses her nest-egg in his lap. A brief spat, a reconciliation and it is over. A colorless, rapid story acted in a lackadaisical fashion by the masculine members of the cast, the only value it possesses being Leatrice Joy's sincere effort to appear human. She half succeeds.

### ROUGED LIPS

A little story of life backstage by Rita Weiman is this "Rouged Lips," which



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gives Viola Dana a chance to clown in breezy fashion, ably seconded by the equally breezy Tom Moore. As stories go, it is frail, depending for its spirit upon the romance of a dentist's assistant with a wealthy youth who eventually places her in the chorus. The upshot of it all is, the infatuated swain misunderstands her because she wears a certain amount of finery—giving him the idea that she is not on the level. The piece skips along releasing its gentle humor and the capricious Dana person lives up to the full meaning of the adjective. The details of backstage are interesting—despite our familiarity with them in countless tales of life in the chorus. The story stops here and there, which gives the director a chance to pad it out with comedy fillers.

POTASH AND PERLMUTTER

The satirical thrusts which Montague Glass incorporated into his deft character studies of Potash and Perlmutter—and their frenzied business adventures have been sharply realized in the picture version. The many little enjoyable incidents of the story—which thru the limitations of the stage could only be faintly suggested—are brought forth here in a manner that adds to the enjoyment of the picture. It is a faithful study of Jewish initiative—of a business failure who had sufficient acumen to appreciate that he should link up with a young "go-getter."

We follow the ups and downs of these partners who, tho they continually antagonize one another, show the deepest affection once business matters are forgotten or when an outsider attempts to belittle one to the other. There is good humor, capital satire, and pathos generated—altho here and there one may encounter a tedious moment when repetition is permitted. Barney Bernard, playing his old stage rôle of Potash, gives it the same human sparkle as he did when using his voice. He manages to speak to you even here in terms of real pantomime. Alexander Carr, also in his stage rôle of Perlmutter, makes an excellent foil.

## THE DRIVIN' FOOL

If you remember Byron Morgan's auto stories in which Wally Reid stepped on the gas, you will call "The Drivin' Fool" a first-rate imitation. The main situations are nearly identical, tho the characters are not exactly alike. The girl's father is not the crotchety figure which Theodore Roberts sketched so colorfully. Otherwise the treatment is the same. The title rôle is played by Wally Van who is not taken seriously by the two elderly partners, one of whom is his father, the other the parent of the girl. But when he offers to drive from Frisco to New York to deliver a certified check to financial crooks they finally appreciate him.

The picture is best with its transcontinental race against time—altho there is little variation of incident. The auto fiend overcomes many convenient obstacles placed in his path by an emissary of the crooks and reaches New York with a minute to spare. It doesn't carry the sparkle of Reid's auto tales. Mr. Van is too nervous in a rôle which called for a "devil-may-care" interpretation.

## DESIRE

A monotonous, wandering story is told here—one which is overdeliberate and which develops no dramatic power. Undoubtedly the author was guided by the idea that Desire is something far removed from Love—and he labors so heavily over his theme and situations—trying to reveal

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dramatic touches that the story never gets anywhere. We are given exasperating pauses and much facial distortion by the characters. They try to be human when there is very little humanity to be expressed.

The girl in this story decides not to marry the man selected by her parents as a likely prospect, but gives her affection to the family chauffeur. It is explained that "youth and desire in close communion will forget the existing social barriers." Death in the shape of a taxi eliminates them—a taxi driven by the groom after he has been discharged from the bride's household. The jilted lover finally marries the romantic daughter of an old violinist—a girl brought up in a secluded atmosphere and thus kept free from worldly vices. The acting is most artificial—as strained as the story. So we catalog it as mediocre entertainment.

### DOES IT PAY?

Here's the old, old story of the successful husband and father, who tiring of the monotony of wedded life, kicks over the traces of domesticity and ties himself up with a scheming adventuress—a story which has been ground thru the movie mill so often that it has become frayed at the edges. The tune is played upon the triangle—the eternal triangle—and must you be told that after the wife has learned to pay and pay and pay and that the playful husband has played and played and played—and then paid to get out of his trap—must you be told that he returns home sadder and wiser?

The ever-present lover of the adventuress lurks as usual. He speaks right out in crude language uttering these admonishing words: "Even if you are her husband, a gentleman always knocks at his wife's door." And before he has scarcely finished the temptress hurls this flash of cruel logic: "You should have known that youth and age don't speak the same language." And the dumfounded, disillusioned scamp dashes off to his first domicile—to be forgiven by a woman whom we will condemn for possessing such little spirit.

The story doesn't ring true—because of the fear of a censor's scissors. But all of us know that New York and other large municipalities harbor the figure of wealth known among the sophisticated as "sugar daddy." And he marches up the aisle to Lohengrin in the heyday of his youth. He doesn't countermarch later with a daughter of easy virtue.

Hope Hampton plays the temptress and Robert T. Haines is the philanderer. He gives a heavy performance of a character who suffers mental aberration when back in his original ménage. He possesses a derby hat complex—stroking the brim over and over which he might have mistaken for a kitten.

### DAYTIME WIVES

Occasionally a domestic story bobs up which carries a real dramatic flourish—which appears recognizably real in its plot, characters and treatment. Such a story is "Daytime Wives" which reveals a cross-section of a rich man's home wherein the wife, accustomed to idleness and pleasure and showers of money, is temperamentally unsuited to be a helpmate to him. She would entertain a male flapper for diversion and would upbraid her husband for showing an employer's interest in his secretary. The latter keeps the business going thru her keen judgment and ability. There is also presented a family, a little beneath the social scale, wherein the wife

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feeds her hard-working husband with delicatessen food.

The story progresses, showing the wife provoked by jealousy into creating a scene, unmindful of the fact that she is the real cheater. It finishes with a false theatrical touch, yet this intrusion does not mar the dramatic strokes of the story. The husband is always a gentleman except in that brief moment when he fights his foreman, the victim of the delicatessen tidbits, for abusing his wife. The brawl precipitates a catastrophe in which the half-constructed sky-scraper topples to the ground. The casualties are a broken arm for Wyndham Standing, who as the wealthy husband, plays with creditable bearing and poise.

#### THE GUNFIGHTER

This is a picture after William Farnum's own heart. Which is to say that the protagonist is a blustering, swaggering, theatrical figure possessing great confidence in himself and his trigger finger. The title gives it away. It has to do with fowling-pieces as toed by feudists. There you have it in a nutshell. The opposing factions line up and bullets speed home. Then the modern disciple of Anne Oakley appears on the scene, links up with one faction and settles the feud by winning the girl who had aroused all the enmity. During her babyhood she had been transferred from one carriage to another—and thus became a figure of much dispute.

Farnum, who can take the biggest close-up in captivity, allows himself full latitude in this direction. He swaggers like ye thespian of olden time. A fair melodrama likely to satisfy you if you haven't become surfeited with feud stories.

#### WHERE IS THIS WEST?

The hokum is not forgotten in this Western sample—which might be called a burlesque had the director played the hokum for its humor. Instead he has played safe and calls on all the tricks of the trade in fashioning a story which runs along its slender groove without one interesting scene. It revolves around a jealous ranch-foreman hiring the boys to make things unpleasant for the new heir, a tenderfoot from the Middle West who gives up his job as workman in a milk station to get in more intimate contact with the cows. There is a waitress in a cheap restaurant who also inherits a share of the estate. Which shows how crudely developed is the romance. The cowhands make things lively for him, but he stands his ground without batting an eyelid.

The absurdity is brought to a conclusion when the director, whose scenes are haphazardly arranged, puts on an episode featuring the circle of death by movie Indians employed for the occasion. Inside the 'dobe hut is the imprisoned girl—and riding like mad on a commandeered motorcycle is our erstwhile milkman who rescues her. Jack Hoxie doesn't look so good in this picture—which is antique hokum all the way—the kind of hokum which was executed when Broncho Billy scattered the Indians in front of a painted drop.

#### THE SILENT COMMAND

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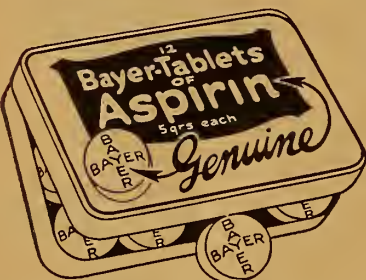
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is a certain flavor about its melodramatic action—the triumph of virtue over villainy—the waving of Old Glory on high—which makes it palatable. We are offered a hectic tale of intrigue fashioned by foreign agents who are determined to wreck the Atlantic Fleet and the Panama Canal. The protagonist is a young "four striper" who, for obvious reasons, must be drawn into the trap in order that he might capture the spies in the end. As a result he allows himself to be duped by a wily adventuress—the woman in the case—and then at the finish he shows himself in glowing colors by executing some heroic gestures.

There are some effective moments in the incident. The scene in which the youthful officer is drummed out of the service is impressive. And an active he-man fight in the radio-room of a ship during the progress of a heavy storm is well executed. The picture is embellished with highly colorful panoramic and marine shots, and views of Annapolis during graduation exercises. Edmund Lowe is the naval hero who saves the Fleet and the Canal. He gives a good account of himself.

## The Answer Man

(Continued from page 84)

weighs 170 pounds. He has black hair and brown eyes.

JAMES.—Who can tell. Maybe you are right. Douglas Fairbanks is forty. Maurice Flynn is with Famous Players. Yes, Laurette Taylor is going to play in "One Night in Rome," and in "Happiness," for the screen.

GRETCHEN J.—Aha, but the empire of women is an empire of sweetness, skillfulness and attractiveness; her orders are caresses, her evils are tears. Charles de Roche in "The Ten Commandments. Richard Dix in "To the Last Man. Conway Tearle in "Dangerous Maid."

MILDRED.—What cereal do I eat? That's important, so here goes: toasted snowflakes when in season, and postum roasts when out of season. I never tried wild oats. William Lawrence with Alice Lake in "Body and Soul." Jack Holt in "Cheating Cheaters." Taylor Holmes in "Nothing But Lies." That's right, courage counts.

PEACHES.—You want to learn to judge the difference between the important and the unimportant. Maurice Flynn has brown hair and blue eyes. He is about six feet tall. Taylor Holmes also played in "Rugles of Red Gap."

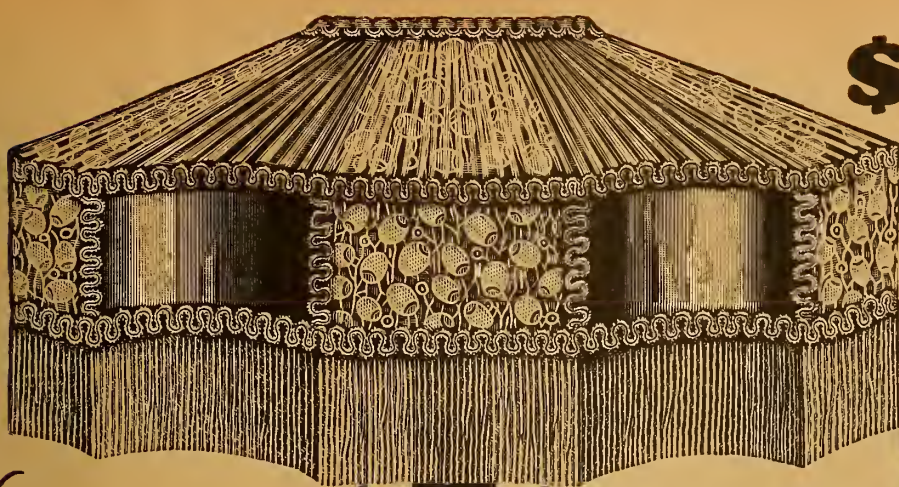
EVELYN C.—Well I admire your courage and here is your answer. You know if you are not loyal to others, there will be few who will be loyal to you. Corliss Palmer is twenty-two. Alice Terry is five feet one, and weighs 115 pounds. Leatrice Joy is five feet three, and weighs 125 pounds. Marion Davies is five feet four and a half and weighs 123 pounds. No, George B. Seitz is not playing now. Run in again some time Evelyn.

ANNA G.—Why Monte Blue is with Warner Bros. Maurice Flynn with Famous Players. So is Huntley Gordon. There is a report that Marshall Neilan will direct Mary Pickford, and Allan Forrest play opposite to her in "Dorothy Vernon of Haddon Hall."

BEBE.—But we are often cruelest to those we love best; that is why I answered you sarcastically if I did. Write to Universal for a picture of Mabel Ju-lienne Scott. Mary Pickford is five feet and Norma Talmadge five feet two.

(Continued on page 120)





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## On the Camera Coast

(Continued from page 66)

refined and lovely and of angel virtue or something. She will have to start wearing stockings and what not.

Things are galloping Tony Moreno's way with a vengeance. Two years ago, Tony was out of luck; he had wasted the years he had spent in pictures and was discouraged. Stepping down from stardom with what grace he could, Tony started in to fight his way back. He made an instant hit with his first picture at Goldwyn's; did it again in "The Spanish Dancer" and is now on the top of the wave. Also Mexican recognition has placed Tony in a position for a financial clean-up on oil stock.

About two years ago, Mrs. Tom Ince was automobiling with her children in a canyon between Hollywood and Santa Monica. They were attracted there by the profusion of wild flowers. That canyon has now become the end and aim of everyone's existence in Hollywood. Unless you own a building site there, you just don't belong. Incidentally the price has "riz" from twenty-two hundred dollars an acre to something like nine thousand dollars per. Among those who are preparing to build there are Norma Talmadge, Harold Lloyd, Ince, Frances Marion, Frank Lloyd.

Mary Louise Hartje Woods is the daughter of Augustus Hartje, the millionaire paper manufacturer of Philadelphia, and the granddaughter of John L. Scott, who was formerly president of the Pennsylvania Railroad. She electrified her family not long since by the announcement that she was going to be a movie. They offered to give her her own producing company, but Mary came alone to Hollywood and got a job as an extra. She is now on her way to fame and fortune on her own hook.

Corinne Griffith is very indignant because someone called her temperamental in the public prints. She says that she got into her make-up at nine every morning and she waited for her director until noon; and then they called her temperamental.

Jackie Coogan's pa is trying to persuade Mary Roberts Rinehart to write a special screen story for Jackie to follow "Long Live the King." Mrs. Rinehart has never,

thus far, written directly for the screen. She is coming to California soon to see Jackie. That interesting young man, by the way, has just returned from his cattle ranch in the mountains of Nevada. Among the camp impedimenta that traveled with the royal party were a special tutor and a cow.

Harold Bell Wright hurried in from the Hopi Snake Dance at which he was a special guest of honor last week to co-operate in making the scenario for "The Winning of Barbara Worth." The scenario writers who have worked with him tell me that Mr. Wright is very reasonable and easy to work with.

Since Mexican recognition, the movies have had to hunt new villains. The Mexican government is absolutely firm in its determination not to permit any films to cross the international line in which a Mexican appears as the villain. I understand they are having a lot of trouble with Holbrook Blinn's "The Bad Man."

A. K. Mozumbar, a Hindu of ancient and high degree, has come to Hollywood to put highbrow metaphysics onto the screen. His first picture however is laid, as to the scenes, on the old Barbary Coast of San Francisco. Well, well.

Mildred Harris will play opposite Elliott Dexter in his first starring picture for the new Grand-Asher Company.

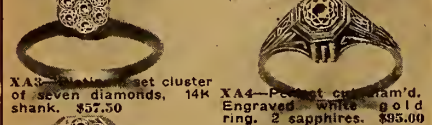
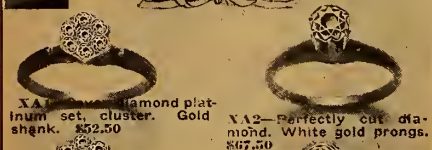
Charles Ray is going to take a flyer on the stage in a dramatic version of "A Girl I Loved."

James Kirkwood and Fred Thomson were both seriously injured by horseback accidents in Hollywood. Both their lives were despaired of, but both have apparently beaten the Grim Reaper.

Mrs. Rupert Hughes, on a tour of the Orient, left Yokohama just one day before the earthquake.

"Wild Oranges" has been a jinx picture for King Vidor thus far. Kirkwood's accident necessitated a change of leading men at a loss of seventy-five thousand dollars' worth of film that had been "shot"; Virginia Valli, Jimmy Dugan, the production manager, Ford Sterling and Vidor himself have all been hurt.

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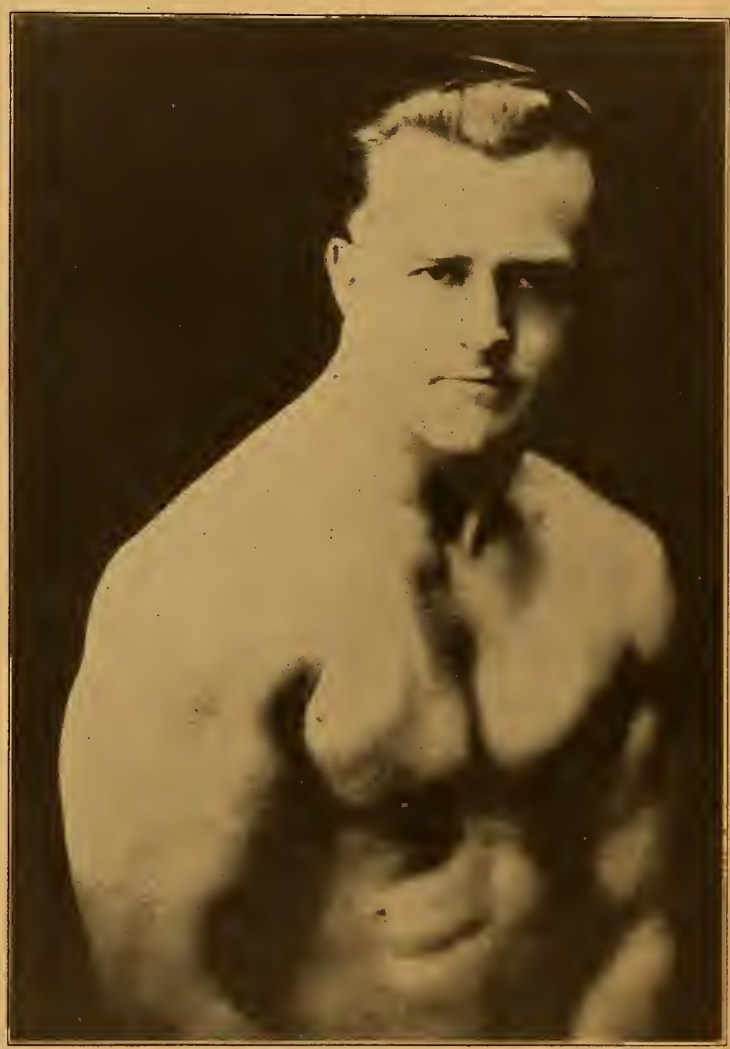
WHAT'S the use of living when you're only half alive? You get up in the morning and you don't have the pep of a jelly fish. Your work is a burden and life has ceased to give you a thrill. You don't seem to get anywhere and nobody cares whether you do or not. What's the use, fellows? Call the Undertaker, for you're dead and you don't know it.

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That's what you need and that's what you get. Come on now, pull in your belt and throw out your chest. Take a good deep breath of that pure air that's all about you. Give your heart a treat with some rich blood. You will feel so good you will think it's your birthday. Drop me a line and I'll show you how to do it. I'm going to put a chest on you that will make your old ribs strain with the pressure. I'm going to change those skinny arms and legs of yours to a real man's size. You will have the strength and vitality to do things you never thought possible. Come on fellows! Get busy. I don't promise these things — I guarantee them. Are you with me?



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**Lew Cody and Helene Chadwick,** leading screen artists in **Rupert Hughes'** picture on divorce, "Law Against Law," discuss the pro and con of marital disagreements.

December **CLASSIC** December

That "Different" Screen Magazine

## The New Motion Picture

(Continued from page 62)

screen and eluded scientists. A multitude of problems involving the science of optics, the lighting of the tiny living objects without killing them with the heat of the light rays, and the adjustment of a picture-camera with a microscopical apparatus—were but a few of the seemingly insuperable obstacles that stood in the way of success. Apparently Louis H. Tolhurst has surmounted them all.

One of the most baffling of the problems that has till now always prevented progress in this work was the necessity of a light sufficiently brilliant to illuminate the infinitesimal living objects without killing them with its heat at the same time. In this particular Mr. Tolhurst has performed the miracle of inventing a superpowerful light without heat—or one that refracts so little heat that the lowest and most delicate forms of life are scarcely disturbed in the fierce glare of the illumination that plays upon them.

Another problem was faced in the mechanical difficulty of setting the microscopical apparatus at work instantaneously and synchronically with the operation of the camera. For instance, before the spider can complete his leap from ambush to strike the unwary house-fly, the entire intricate apparatus must be set in motion and the flashing movement of the insect recorded in perfect focus on the motion-picture screen.

Still another problem that had to be solved was one that had to do with optics and perspective. All of those familiar with photography are familiar with the grotesque results of taking a picture of a horse, head on. The head of the animal will loom up in the negative out of all proportion with the hindquarters, which will appear diminished to ludicrous diminutiveness.

The same difficulty presents itself in microscopical photography. The image of a fly's eye, for example, or a bee's sting, is increased on the screen thousands of times larger than it actually is. Yet the whole object photographed, occupies a plane less than a half-inch square. To hold the various features of objects thus magnified in their proper proportions is the problem that but one optical expert has thus far solved and that person is Louis H. Tolhurst.

The microscope upon the plate of which the moving insects are photographed had to be especially designed by Mr. Tolhurst to meet the extraordinary conditions involved in motion-picture photography. And the plane upon which the insects move has to be so adjusted as to be capable of an infinite variety of positions and angles to accommodate the caprices of the most irresponsible bug. All adjustments must be possible at an instant's notice. A wealth of smaller apparatus, very complicated in design and intricate in construction, had to be designed for the proper and *painless* manipulation of the tiniest of insects and for the holding and presentation of the most minute of microscopic organisms. These were especially essential in the taking of insect close-ups.

An idea of the delicacy and potency of the apparatus required in high-power microscopic motion photography, is gleaned from the fact that the lens must be brought to focus one hundred times within the thickness of a hair! This sounds so incredible that Mr. Tolhurst asked an interviewer "to make it forty times," since, in his opinion, only those with scientific knowledge and experience would believe



that there were one hundred divisions within the thickness of a hair.

With his apparatus, Mr. Tolhurst is able to focus on the life that swims in a drop of water held and compressed between the surfaces of two plates of glass tightly clamped together. In this infinitesimal "trace" of water, microscopic life moves and has its manifold being, swimming about like gold fish in a crystal aquarium. And the distance between the two planes of glass is microscopically so great that the swimming organisms farthest back from the microscope and camera are out of focus! There we have the reason why adjustments of 1-10,000 part of an inch are so necessary.

As the animal life which the microscope and its co-operating camera is to take moves laterally across the lens, another baffling problem is encountered. For in ordinary motion pictures—the reader is reminded—the characters move towards or away from the camera's vision. A man running towards or away from the camera only is properly registered. But Mr. Tolhurst does not deal with actors who take or obey his orders. The direction in which a spider will run, a fly will buzz or a bee hum its course cannot always be determined in advance, and most certainly cannot be controlled. Yet Mr. Tolhurst has succeeded in overcoming this difficulty too. To capture and record this lateral activity—as rapid as the flight of an arrow—requires an incredible speeding-up of the camera-shutter so that instead of the regulation sixteen exposures per second there may be as many as thirty-two. As the time duration of each shutter-opening is diminished, the light entering the camera and registering on the sensitive film is likewise diminished. To compensate for this loss of light in time duration, Tolhurst has developed a light brilliance which is the most powerful ever employed in picture-making. This is the Tolhurst Light and its heatless quality completes its miraculous sphere.

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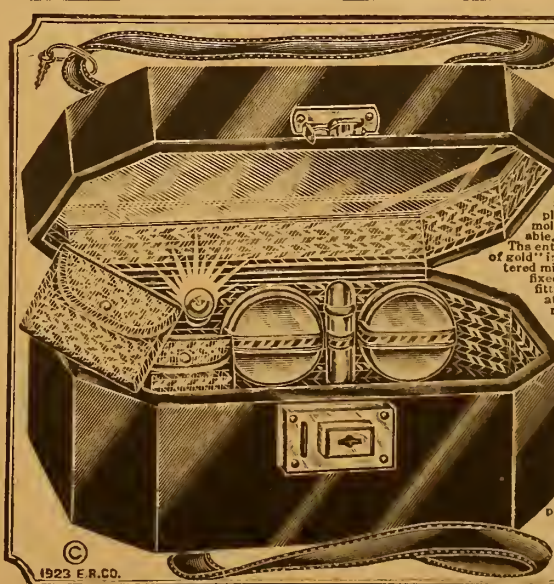
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## The Stars and Their Planets

(Continued from page 70)

Scorpio gifts him with keen perceptive power and magnetism to attract many friends, altho a certain complexity of temperament makes him difficult to understand, for while his affections are deep and sincere, he might be superficially cold and reserved, and perhaps his most marked trait is a detestation for underhand methods.

The famous Mr. David Warfield, born November 28, combines stability of character with decisiveness and fine intuition.

Lack of tolerance is balanced by reliability, with great concentration superinduced by ability to conquer, and while he entirely appreciates his own excellent judgment, he is ably decisive—and capable of directing any practical enterprise.

All of these men are courageous and can easily rise to emergencies, but they should be cautious in regard to judging those of a less energetic nature; also, as all others of this Planet, their surmises are so subtle and their questions so direct that people must either divulge their innermost thoughts or resort to prevarication; and Sagittarius subjects, rarely realizing that they are to blame for unnecessary untruthfulness, condemn their victims unmercifully.

The American Beauty, Miss Katherine MacDonald, birth-date December 14, is apparently phlegmatic, but in reality possesses imagination, and her most decided trait is tenacity of purpose, while her foresight in all commercial and industrial interests could spur associates to success.

Not particularly inquisitive, she can ably keep her own counsel, particularly resenting interference, and any advice that she would volunteer would be given in all sincerity, with absolutely no realization upon her part of any lack of tact.

The natal day of Miss Helene Chadwick is November 25, and the Planet's position at that time gifts her with economy, neatness and ability to become a good housewife, the latter quality being contradicted by fickleness and desire for variety.

She, too, would be blunt and outspoken and could not conceive how truth might injure anyone's feelings, so would be inclined to remark upon the first thing that entered her mind, and for this reason she should choose her friends from among those who are not sensitive and who will appreciate her true worth.

The majority of Sagittarius women are kind-hearted, without being generous, and it is only unfortunate that their sympathy is so frequently misplaced and also that they must apparently suffer for other members of their family. Also of the two types born at this time, the tall, slender women are, as a rule, excellent friends, as the others are tactless and brutally frank, but none of them consciously malicious.

In writing Fan Letters to Stars of this Planet, I would advise sincere praise, for, altho these people have absolute faith in their own opinions, they lack self-confidence.

In love affairs, unless contradicted by a rising sign, they are deeply sincere, for the men rarely love more than once, and should either sexes become embittered, they hide their troubles from the world; on the other hand they are neither temperamental nor sensitive, as are the people of February; and therefore do not suffer so keenly.

They attract and are attracted by those born in February, April, August, June and October, and the Sagittarius faults are despondency, bluntness, irritating complacency, obstinacy and irritability.

Others born under this Planet are Jeff de Angelus, born November 30; Alice Calhoun born November 24, and Edith Talliferro born December 21.



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## Greenroom Jottings

(Continued from page 95)

Baby Peggy Jean Montgomery is now in a position to keep the wolf from the family door, having signed a contract with Sol Lesser which insures her and her parents, it is said, many thousands of dollars a year for the next four years. This places the baby star in about the same salary class with Jackie Coogan, her principal rival among child players. The pictures are to be feature length and the stories will be adapted from well-known books.

Look out for the Kleigs!

Frances Marion, while directing Norma Talmadge in "Dust of Desire" at Hollywood, was hit in the head with a Kleig light and knocked unconscious. She came to, in course of time, but will in future avoid all studio lights. Recently Wallace MacDonald, while filming a dramatic scene in "The Day of Faith," was called upon to back thru an open door. He backed too far and scorched the back of his head on a light—a scene, by the way, that the scenario did not call for.

Emmett Flynn is directing "Nellie the Beautiful Cloak Model," one of Owen Davis' first and most successful melodramas and one of the first plays of its kind to be produced by A. H. Woods. It also is the first picture ever directed by Mr. Flynn in the East. Claire Windsor and Lew Cody are among the featured players to be imported from the Coast by Mr. Flynn in order to get some needed honest-to-goodness Manhattan flavor. The screen adaptation was made by June Mathis.

Owing to James Kirkwood's serious accident, the swamp scenes in "Wild Oranges" which had been completed in Georgia must be entirely refilmed. Frank Mayo was chosen by King Vidor to replace Mr. Kirkwood.

Aileen Pringle doesn't look so much like a vamp, but nevertheless she is to be entrusted with the important rôle of the queen, the central figure in Elinor Glyn's "Three Weeks," now being filmed in Hollywood. Miss Pringle is a comparative newcomer to the screen. Her first screen appearance was in "The Green Goddess" and she has contributed during the past year to other pictures, notably Emmett Flynn's "In the Palace of the King." Conrad Nagel will enact the rôle of Paul in Mrs. Glyn's famous story.

Bert Lytell will appear in a vaudeville sketch for four weeks with a supporting cast of four. His engagement is limited to New York, Washington, Cleveland and Pittsburgh, as his contracts with Metro for pictures prevent his playing longer vaudeville engagements.

When Harold Lloyd married Mildred Davis, his leading woman, he decided that her place was in the home and not on the screen. So his first official act was to name Jobyna Ralston who played opposite him in "Why Worry" as his leading woman, giving her a three-year contract. Mildred, however, refuses to stay put and it is rumored that Harold has consented (?) to allow her to appear in at least one picture—further plans to appear later.

The many friends of Fannie Ward in this country are very much interested in the fact that she is a grandmother. The new arrival—name not yet announced—is the son of Miss Ward's daughter, now



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Lady Plunkett and related in some way to the royal family by marriage, it is said. According to latest reports Miss Ward doesn't look old enough to be the child's mother, much less its grandmother, and we can well believe it. It is reported that she will come to this country for a while at least, in the very near future.

Priscilla Dean is about to do a little independent producing. The name of her company will be the Laurel Productions. Wheeler Oakman, the husband of Miss Dean, will undoubtedly appear in the Dean Productions.

Glenn Hunter will appear as Guy, the central character in a picturization of "West of the Water Tower," the much-talked-of novel of small-town life in the Middle West by Homer Croy. May McAvoy has the rôle of Beatrice Chew, "the prettiest girl in town," and George Fawcett portrays the part of her father, Charles Chew. This is Mr. Hunter's first picture under a contract recently signed with Famous Players-Lasky. Meanwhile he continues to play the leading rôle in "Meriton of the Movies," which promises to run on indefinitely.

The passing of Sigmund Lubin brings back reminiscences to the pioneers in the motion-picture business. "Pop" Lubin as he was called by his business associates, his employees and even strangers, was one of the first to discover the possibilities of motion-pictures as an entertainment. At one time an optician of modest means, he built up what was probably the largest film-producing plant in the world at that time. The studios were pointed out as one of the show places in Philadelphia where they were located. As one of the men who blazed the trail and built a foundation for one of the important industries of the world, Sigmund Lubin deserves great credit. The motion-picture industry has lost a man who contributed greatly to the ultimate advancement and progress of the cinema.

William S. Hart has been a long time away but he is coming back to the screen in a typical Bill Hart film called "Wild Bill Hickok." Aside from the trio of feminine players, of which Ethel Grey Terry in the rôle of Calamity Jane, famous in the period of colonial history, is one—there are a score of masculine players to represent the various historical characters of the period.

Pedro de Cordoba's first starring vehicle, "I Will Repay," is a screen adaptation of Baroness Orzy's novel, one of the famous "Scarlet Pimpernel" stories. In this picture, which was made in England by Henry Kolker, Mr. de Cordoba plays the rôle of Chauveau Legarde the attorney who defended Charlotte Corday when she was tried for treason. Mr. Cordoba is now appearing in the New York stage success, "The Jolly Roger."



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## Letters to the Editor

(Continued from page 63)

Monte Blue until I saw him in a little gem directed by Allan Dwan entitled "A Broken Doll." Since then he has been one of my favorites—I have many. There is an appealing air of boyishness about him—that quality that never fails to tug at a woman's heart.

Richard Dix has something of this quality, too, but his charm, to me, is his clean, straightforward manner, looking the world in the eyes, unafraid.

But find a man whose friendly manner and boyish grin make every woman between six and sixty want to smooth his hair and brush imaginary specks from his shoulder and you have a winner, no matter whether his eyes be black or blue or brown or grey, his hair patent leather or a curly mop, his figure slight or cast in heroic mould. Wallace Reid was a perfect example. His friendly boyishness made every woman want to mother him. And apropos of this, where, Oh where, are we going to get another Wallie? As the new pictures come out, there is a great blank, something missing because there are none of his. We miss him more and more poignantly as time goes on.

And it is not only the young heroes who have that "indefinable something." It is evident in character actors, too, something that draws us to them and makes us smile in pleased anticipation when their names appear upon the screen. First and foremost there is Theodore Roberts—bless his heart!—then George Fawcett. Wallace Beery has it too, shining thru his expert villainies and bursting into full flame in his Richard Cœur de Lion.

But down here in Louisiana, Conrad Nagel is much more popular than Sills, Blue or Dix. He is so thoroly the gentleman and such a splendid actor. Wallace Reid was the favorite with Thomas Meighan a close second, speaking generally. Of course, the flappers—and most of their mothers and grandmothers—worship at Valentino's shrine: the cake-eaters break their necks to see him and their pocket-books trying to look like him, but sneer at him in almost pathetic jealousy. A woman who never goes anywhere happened to see, the other night, a belated showing of "The Four Horsemen" and asked me: "Who was the wonderful man with the eyes?" Write that down!—a female, adult, educated, in possession of her faculties, living in these United States did not know Valentino!

Very truly yours,

Mrs. C. S. S.

Tallulah, La.

Praise for the old books which they are now adapting to the screen.

DEAR EDITOR: I have read recently, that some fans are criticizing the fact that so many stories of olden times are being adapted to pictures. The majority of these pictures are exceptionally good, and altho I enjoy a modern picture as much as anyone, I really think that I prefer the costume picture. So many of the books, from which they are adapted, are exceedingly dull reading, because of the vast amount of detail and descriptions which is, of course, eliminated in picturizing it. The old classics are, by far superior to the books of the present day, and it is much simpler to see them in picture form than to wade thru the book.

Stevenson's "Dr. Jekyll and Mr. Hyde," has been already adapted, as was "Treasure Island," but I would suggest that

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and I will explain it to you if you also have superfluous hair. It isn't like anything you have ever used. It is not a powder,

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some of his other works be adapted, namely "Kidnapped," and "David Balfour." These books I suppose could be combined in one picture, and they are both intensely interesting.

A "thriller," which might prove popular, is Bram Stokers' "Dracula." That is by far, one of the weirdest books I have ever read.

Two other books which might be combined are Sir Arthur Conan Doyle's "Sir Nigel" and "The White Company." I should think Douglas Fairbanks would be cast as Sir Nigel.

Barrie's comparatively recent play called "Mary Rose" was not popular on the stage, chiefly, I believe, because it gave a person something to think about, but I think that the main plot is good, and that if it was rewritten it would be a success on the screen.

The stories of the Pilgrims, Puritans, and pioneers seem to be much in vogue at present. Too much cannot be said in praise of Emerson Hough's "Covered Wagon." It is a picture of a superior type and remarkably realistic. The director, James Cruze, deserves the highest commendation for producing it so faithfully.

I want to say a few words in praise also of some of the "modern pictures" of the day. "The Heart Raider," altho rather light and frothy, is entertaining, as is, too, Ibañez's "Enemies of Women."

I hope that you will print this letter, in your column, in the near future. I should like to have the opinions of some readers on the above subjects.

Very truly yours,  
ROSEMARY ANDERSON,  
460 E. 8th St., N., Portland, Ore.

With apologies to K.C.B. on the effect of an overadvertised picture.

DEAR EDITOR:

Last Night I went  
So eagerly  
To view a current  
Picture play  
Long advertised  
As "wonderful."  
But oh, the shock  
That I received.  
The silly star  
And story too:  
No wonder that  
The Man near me  
Went straight to sleep  
And almost snored;  
The more I sat  
The more I felt  
As Ignatz does  
About the bricks,  
And so I left  
Before the end  
In deep regret  
For wasted time  
And when I sought  
My peace of mind  
I realized  
I had none left  
And so at home  
I thought I'd take  
A pen in hand  
And vent my wrath  
In black and white  
That all might read  
Just what I thought  
Of stars and things.  
And then again  
I changed my mind,  
As women do,  
For what's the use  
Of wasting ink

(Continued on page 119)

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## The Editor Gossips

(Continued from page 59)

"While those little girls are on that side of the fence, Mary, you won't have to worry. But if they get on this side, you'll have two rivals!"

And Mary, with her unfailing charity . . . and her Irish spirit . . . answered: "Let them come in, on this side of the fence. I want them to have a chance. I'm not afraid."

So Lillian and Dorothy Gish came to the motion picture which was to exalt their names and erase the poverty which had been part of their life.

In those early days together at the Biograph studios, there was certainly keen rivalry. Trying times were experienced together. There were undoubtedly all manner of things to feed jealousy if it had been stalking abroad. But today it is apparent that those other days interwove themselves into strong bonds of friendship.

The last time the Fairbanks were in New York, we were with Mary when Lillian Gish telephoned. We remember her joy when she recognized Lillian's voice. We remember, too, the eagerness with which she invited Lillian to dine with them and later attend the theater. And we remember her face, alight with pleasure, when she called Doug in and asked him to arrange about theater-tickets.

And it was Mary and Doug who wired Lillian their best wishes on the night of "The White Sister" premiere like this:

DEAR LILLIAN: We are looking forward with delight to seeing "The White Sister" and our only regret is that we cannot be present at the New York opening. Each picture in which you appear reveals anew your intangible charm and the power and depth of feeling which you possess. As the pathetic little White Sister, we feel sure that you have given to the screen another of your unforgettable portraits.

With affectionate greetings,

MARY AND DOUGLAS.

A number of motion-picture people, usually to be addressed in California, are in New York for the late autumn. Some of them are here to see the new plays and some to do early Christmas shopping before work calls them back to Hollywood with its purple sunsets of the canyons. Then, too, there are many here for production reasons.

"Nellie, the Beautiful Cloak Model," for example, necessitated the entire cast's crossing the continent for the filming of the exterior scenes. Raymond Griffith, of the cast, stopped to talk with us for a few minutes the other day in the Algonquin lobby. It was Mr. Griffith, as a matter of fact, who told us that Nellie of the cloak and suit trade was about to make her screen debut. For years we thought Nellie was an old joke. Really, it is only within the last few years that we have realized that she has existed in a novel and on the stage and now, alas, she will belong to the screen. Hardly an addition to the screen's literature. But then they tell us it will be a good box-office venture, and that leaves nothing further to be said.

That particular day the cast had been touring Manhattan on the elevated railroad while some necessary scenes were filmed. Come to think of it, there are intervals when the lot of a star is far from an enviable one.

At tea-time we talked with Mae Busch. Miss Busch, if we're not mistaken, is playing Nellie herself. We aren't sure. Like Mark Twain, we admit modestly, we have



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an aversion for facts. They curtail your story so.

And, altho this is beside the point, we cannot help marveling at the way in which the women of this day come thru vicissitudes. In our conversation, Miss Busch voiced a philosophy. It was a philosophy which embraced acceptance . . . a philosophy so wise that it could only have been born of sorrow and hard experience. She admitted this derivation. And after all, if these things bring wisdom, they pay for their bitterness and gall. It is only when the individual permits their bitterness to take possession of him that they are experienced in vain.

"Sally," the Florenz Ziegfeld musical comedy, came back to New York for a fortnight and, being one of the few New Yorkers who had not viewed "Sally," we attended one evening.

Marilyn Miller (Mrs. Jack Pickford) came on from California to reappear in the title-rôle. It was the first time we have seen Miss Miller and we begin to understand why the younger male set of Gotham wore a path to the New Amsterdam Theater last season. Without a doubt, she is fascinating. In no time you are captive to her youth . . . to her shining and sleek gold hair . . . and to her incredibly swift feet.

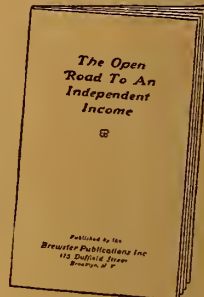
The second night of "Casanova," with Lowell Sherman in the title-rôle of the arch-villain, found a celebrated audience in the charming old Empire Theater. We saw Clare Eames who attended with John Farrar, the editor of *The Bookman*. She had just returned from Europe and is shortly to journey to California where she will portray Queen Elizabeth in Mary Pickford's "Dorothy Vernon of Haddon Hall." When we mentioned this to Thyra Samter Winslow, the author of "Picture-Frames," who was sitting just in front of us, she exclaimed with pleasure: "Why, of course . . . she looks just like Queen Elizabeth." And really there is something distinctly Elizabethan to the slight form and the regal carriage of Miss Eames. We saw her play "Mary, Queen of Scots," a winter or two ago and we never for a minute doubted her royal blood. And that particular air is something all the make-up and costuming in the world would never acquire for you if you didn't possess it originally.

*A. W. F.*



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## Letters to the Editor

(Continued from page 116)

And paper too  
To hand a knock;  
For strange to say  
Somebody else  
Might like that star  
And picture too  
And then again  
The safest knock  
Is that that sounds  
On someone's door  
And so instead  
I write to you  
About a plan  
And here it is  
I'll just forget  
About last night  
And when that star  
Comes back to town  
I'll find eight kiddies  
Round the block  
And buy them each  
An ice-cream cone  
And then I'll smile  
Because this time  
I'll know I got  
My money's worth  
I thank you.

MARY R. COMPTON.

In correction of our statement on Charles Brabin's "Driven."

DEAR EDITOR: In your May issue, commenting on the screen drama "Driven," just now exciting so much enthusiasm on both coasts, you say that it is taken from a stage play once known as "Thunder," which proved a flivver.

This is an error.

As a matter of fact, Mr. Brabin's wonderful production, "Driven," is based upon the "Cosmopolitan" story (Sept. 1921), "Flower of the Flock" by Jay Getzer, a well-known writer of short stories. This particular story was mentioned by the *Boston Transcript* as one of the best stories of the year. So that far from Mr. Brabin's fine productions (which has been voted by the National Board the best picture in six months and one of the few screen masterpieces in existence) being based upon a failure, the story was already famous before the screen rights were sold.

I think it is only fair these facts should be known and refer you to either author or producer for confirmation of my statements.

Respectfully yours,

DR. M. FRY UHL,  
1822-19th Ave., San Francisco, Cal.

## THE MUSKETEERS

By THOMAS J. MURRAY

Far off they ride on dreams' dim ridge,  
The musketeers of France; now swift  
They clatter over some dark bridge,  
On fevered embassies they lift  
With leaping blood, Youth's splendid gift:  
In plot and counterplot they swing,  
Bright pawns that some deep mind may  
shift;  
A crafty cardinal or king.

To crimson clash we see them storm.  
Past bannered battlements where lean  
Fair maids who fling their kisses, warm,  
To lovers fading on the screen.  
Across my dreams in bright advance.  
They ride—these musketeers of France.



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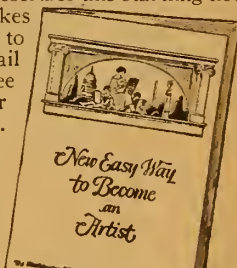
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## The Answer Man

(Continued from page 106)

**EUNICE S.**—Heap much thanks. Oh joy! I will at least mention you in my will. Yes, Hope Hampton in "The Gold Diggers." "The Mystery of the Yellow Room" was released in October, 1919. William S. Walcott was the Professor and Ethel Grey Terry was Mathilda. You're welcome.

**JACKIE'S ADMIRER.**—Wasn't it Boswell who said "Hell was paved with good intentions"? Yes, Jack Pickford is a brother to Mary. Douglas Fairbanks, Jr. is playing in "Stephen Steps Out."

**BILLIE.**—Well I fear you have made a great mistake in building your happiness upon too broad a foundation. You require too many things in order to be happy. Better write to Richard Dix direct for his picture. Why Walter Hiers has blue eyes and brown hair. Yes, he is married to Ada McWilliams.

**JEAN J.**—Well that's a good habit, for cleanliness is a fine life-preserver. Address Mae Murray at the Metro Studios, 1625 Lillian Way, Los Angeles, Cal. Yes, Barbara Tennant is playing. Do you remember her away back in the old Eclair Company days? I liked your letter a lot. *Voilà tout.*

**BETTY.**—What often prevents our abandoning ourselves to a single vice is, our having more than one. Yes, that was Eddie Burns and Rod La Rocque. Henry Hull is going to play in "Roulette." André Lafayette in "The Vital Question."

**DAISY.**—No, I don't do much dancing these days. I have to watch my step too much. Yes, Rod La Rocque was interviewed in the April, 1921, CLASSIC.

**Mrs. S. B.**—Ah, but deep rivers move in silence, shallow brooks are noisy. Why Madge Kennedy is playing in the musical comedy "Poppy," on Broadway right now. She is married to Harold Bolster. T. Roy Barnes was born in Lincoln, England. Don't mention it.

**BETTY.**—Yes, a word to the wise ought to be sufficient, and a word to the other-wise ought to be efficient. I am not sure that the Wallace Reid pictures will be reissued. Bebe Daniels weighs 120 pounds. Just a nice handful.

**SCOTTY.**—Great hopes make great men. Bunny Grauer is with Fox. Pat O'Moore is free-lancing.

**HOPE.**—But they do say that a desirable syrup has been manufactured from grapes in California, which may open up a new kind of industry. Charles Clary was the King in "A Connecticut Yankee." An interview with Richard Barthelmess in October, 1922, Magazine. Of course I use powder. Last I heard of Guy Coombs he was directing.

**FRENCHY.**—You wonder if I ever cook in my hall room. I should say I do. I have a fireless cooker to save on the insurance. Mahlon Hamilton was leading man in "Peg o' My Heart." He is married to Alita Farnum. See you later.

**BRIGHT EYES.**—Just as you try to picture me, I try to picture my readers. Sometimes I see a whole world all at once. Yes, Valentino is taller than Navarro. Mrs. Valentino is about the same height as her husband.

**ANGELIN P.**—You say life is but a fairy tale. Quite right. Mary Pickford can be reached at United Studios, 5341 Melrose Avenue, Los Angeles, Cal., and the Valentinos at 50 W. 67th St., New York City.

**ADELA B.**—Well the greatest pleasure I know is to do a good action by stealth, and to have it found out by accident. Yes,

(Continued on page 124)



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men, one is a failure, the other a big success. Is it luck? No indeed.



He believes in Luck He in Himself

At the Age of 20



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At the Age of 30



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## Luck vs. Self

The one who succeeded believed in himself. He grabbed his opportunities as he saw them and made good because he was prepared. He planned his progress step by step and fitted himself with special training for the line of work he wanted to follow and liked the best. The other fellow—the failure—blinded by his unreasoning belief in luck that never came, could only say: "That man sure was born lucky."

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Luck is exactly what you make it. There is an old saying—"Those who have—get." The more you go after and get for yourself instead of waiting for "luck" to come, the more good fortune is forced on you. Those who are patiently waiting for something good to turn up are invariably disappointed in life—those who know that they can make their own good fortune always find plenty of it waiting.

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By DANA GATLIN

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A SON OF THE IDLE RICH—A LOVELY WAITRESS——

"The waitress was new on the job at Thiebaud's—the young men being of the type that notes such things, noted that at once; they postponed their order to eye the waitress appraisingly. She was worth looking at, she had the singular delicate loveliness one sometimes sees in unexpected places."

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## DOUGLAS FAIRBANKS

By FAITH BALDWIN

Halt! Who goes here? . . . In various disguise,

In silken hose and doublet, debonair,  
With ready sword and love-lock curling air,

Or, leathern-girted, green-capped, care-  
less lies

On forest sward, beneath the wide, wild  
skies. . .

Halt! Who goes here?

Halt! Who goes here? . . . A flashing,  
fearless knight,

Agog for dragons—ladies in distress—  
Tilting at windmills—vivid in the press  
Of gorgeous battles, laughing thru the  
fight,

Defender of sweet Beauty and of Right—  
Halt! Who goes here?

Halt! Who goes here? Brigand or pirate  
chief,

Adventurer or rover on high seas,  
Who takes his wine, full-throated, to the  
lees,

Lord of demesne, holding serfs in fief,  
Or, casually unclad, the Bagdad Thief,

Halt! Who goes here?

Halt! Who goes here? Romance, my  
gossips, goes. . .

A virile brew, a pungent, mellow mead  
Half fairy tale, half darling, daring deed  
Wherein a spark of sunny humor glows  
And childlike faith abubble gravely  
blows—

Halt! Who goes here?

## IN HOLLYWOOD

By BLAINE C. BIGLER

In Hollywood are South-Sea isles  
And fronded palms for miles and miles;  
And there are moonlit blue lagoons  
Where low and sweet the trade wind  
croons;  
And dusky maids with winning smiles.

In Hollywood are minarets  
And domes and spires and parapets;  
We find an Eastern market place;  
An English vale with quiet grace;  
And rock-bound coasts where ocean frets.

In Hollywood are Chinese junks;  
And logging-camps with narrow bunks;  
Next to a cabin in the pines  
A costly villa rears its lines.  
And next the narrow cells of monks.

In Hollywood are every race  
And every type and every face;  
For here the place where plays are made  
You see the whole world on parade  
From every clime and time and place.

## PICTURE MAGIC

By FAITH BALDWIN

Where the picture theater flings  
Light, that on grey pavement streams,  
One may buy strong, fairy wings  
Woven of the stuff o' dreams.

Here are passports, close at hand,  
To Adventure and Delight,  
Tickets to an elfin-land,  
Magic carpets in full flight.

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To a country fair and far,  
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Rule, where picture houses are!

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*Ruth Chatterton*

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as it is pleasant and effective, for a gen-  
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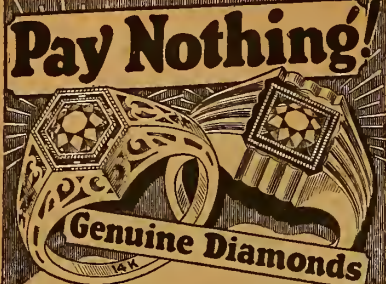
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## The Answer Man

(Continued from page 120)

Lila Lee is married to James Kirkwood. She is eighteen, and he has been married twice before. That is Bebe Daniel's right name. Marie Prevost is twenty-five. Valentino is twenty-eight. Elaine Hammerstein is twenty-seven. Yes, that was a wig in "Kick in." You're welcome.

**LOTTIE.**—But a virtuoso is virtuous no more so than an ingénue is ingenuous. Yes, Thomas Meighan is his right name, and he was born in Pittsburg so he might be the same one. Eugene O'Brien is playing on the stage in "Steve."

**PINE TREE STATE.**—So you think I am a fraud. I thank you! You just come on and I will show you. No, Estelle Taylor is not married. Betty Compson in "Woman to Woman." Mother of Pearl! You want to know what kind of perfume Bryant Washburn uses. I pass. Yes, I hear from Olga once in a while.

**BOBBY.**—That which is written lives. If it is well written. Write direct to Tom Mix for his picture. He is with Fox you know. Thomas Meighan is thirty-nine. Johnny Walker is not married, and he is playing in "Red Lights." Nazimova is forty-four.

**DOR.**—How very touching. You say "Love is an incessant inspiration. By the dews of love the arid desert of life is made as fragrant and blooming as a paradise." And from one so young! Jack Gilbert will play in "St. Elmo." You must believe in me.

**EUGENE.**—Yes, I have been answering questions for the last thirteen years. Why Eugene O'Brien has brown hair and blue eyes. Ralph Graves was born in Cleveland, Ohio.

**D. M. OMAHA.**—But dry bread is better with love than a fat capon with fear. That is Barbara LaMarr's real name; except that she is now Mrs. Jack Dougherty. She is playing in "The Eternal City." The picture you enclosed is of Robert Frazer. Alma Rubens in "Under the Red Robe."

**BETTY P.**—Grosse tête et peu de sens, I take it means big head and little wit. Both Conway Tearle and Jack Mulhall are playing in "The Dangerous Maid." Dont get peeved, Betty, because I answered someone twice. George Hackathorne is playing in Booth Tarkington's "The Turmoil," with Eileen Percy. You're excused.

**ETHELYN.**—Rockliffe Fellows was born in Ottawa, Canada, in 1885. He was educated at Bishop's College, Lennoxville, played with Mrs. Fiske and Grace George, weighs 175, is five feet eleven and has brown hair and eyes. Write me again.

**SENORITA M.**—That is his real name.

**HARRIET M. S.**—The art of making wine was brought from India by Bacchus; there was none produced in France in the time of the Romans, but it was sold by apothecaries as a cordial in 1300. Licenses for vending it were established in 1661. Victor Sutherland is thirty-four.

**MARY ROSE.**—All I know about Mahlon Hamilton is that he was born in Baltimore, and is married to Alita Farnum, six feet tall and weighs 185 pounds. Light-brown hair and blue eyes. He sure is good-looking. Yes, Henry B. Walthall is playing in "Misunderstood," with Irene Rich.

**M. S. CORNING.**—That sure was some letter of yours, you told me all your secrets, but I will keep them under lock and key. I dont know who that double can be. Write me some more.

(Continued on page 127)



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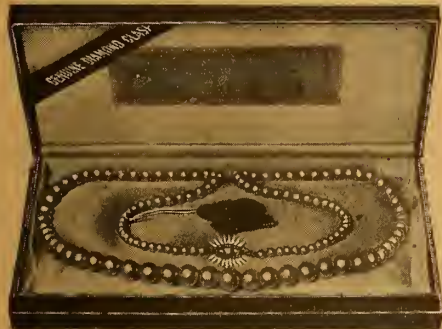


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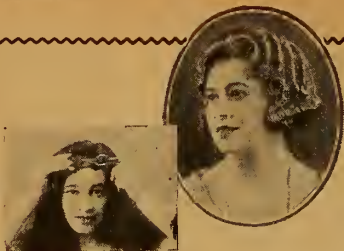
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The whole world laughs at me;  
I'm always in some mix-up muss,  
And act most foolishly;  
You'd think I was a silly ass,  
With skull-bone thick and dense;  
A foolish dub, as green as grass,  
Without an ounce of sense!

I duck and dodge and dance around,  
And caper clownishly;  
Fall into lakes, and nearly drowned,  
While folks "hee-haw!" at me!  
The "cops" are always on my trail,  
And chasing me thru parks,  
Or thrusting me into a jail,  
With crooks and "bootleg" sharks!

The whole world views my sad mishaps;  
I'm horribly abused!  
A target for misfortune's raps,  
And frightfully misused!  
I step upon banana peels,  
And crash upon the ground;  
A million "fans" are rocked with peals  
Of mirth, the world around!

And yet, I never crack a smile;  
My face is solemn, set;  
Of coin I get a goodly pile,  
And much applause—and yet,  
I sometimes wish that I could play  
A rôle like Romeo,  
Or be a "sheik"—just for a day,  
Like him, you so well know!

### THE WINDOW OF DREAMS

By CLARENCE E. FLYNN

There is a little window.  
'Tis called, I think, a screen.  
Thru it the strangest people  
And fairest things are seen.  
Calm valleys, silent woodlands,  
Tall summits, shining streams,  
Long roads and busy cities  
Are in this world of dreams.

There weary hearts may travel,  
Each to its wonted place;  
And lonely ones may revel  
In pictured act and face.  
There to our hidden longings  
The waiting answer gleams  
The while our thoughts inhabit  
This pictured world of dreams.

### MOVIES

By THOMAS J. MURRAY

Moons ago in rural lands,  
Time hung heavy on our hands,  
In these distant one-night stands.

Only troupes of dubious name,  
Alien to the Hall of Fame.  
To our far-flung hamlets came.

Valiantly we fared to view  
Swiss Bell Ringers and the crew,  
With amusements far from new.

Into this our deep distress,  
Came a magic force to press  
Drama to our wilderness.

Entered then dramatic treat,  
In the flashing silver sheet,  
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Swung to us the famous plays,  
Erstwhile held to urban ways,  
Gilding far our tedious days.

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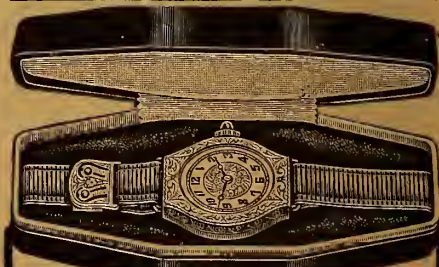
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## The Answer Man

(Continued from page 124)

F. M. R. DENVER.—Well, what is it that love does to women! Without it, she only sleeps; with it alone, she lives. Irene Rich was born in Buffalo and has brown hair and eyes, and weighs 138. She is five feet six, and her last picture was "Loveless Marriages," with Monte Blue.

DUBY.—You know Elbert Hubbard said, "I believe we are now living in Eternity as much as we ever shall." And so you like Ivor Novello, and you thought he was wonderful in "The White Rose." He was very interesting. No, he is not married. So you would like to see him in "Ben-Hur." I'll try to fix it for you. Any little thing like that to oblige my readers.

ARA G. O.—As I have said before, it is a great obstacle to happiness to expect too much. So you go to the movies three times a week. And now you want to know why Conway Tearle changed his wives so often. I suppose he was trying to get suited. No children.

POLLY.—I believe Griffith is going to produce a historical picture based on the Revolutionary War, and it will be released under the title of "America." He ought to release it on the Fourth of July. Bang! Monte Blue and Mac Marsh, Claude Gillingwater and Harry Myers in "Daddies." That was a charming letter of yours, I hope I get another like it.

SMARTIE.—Well! Lips, however rosy, must be fed. So Viola Dana is your favorite, watch her in "Angel Face Molly." Kenneth Harlan is not married now. Warren Kerrigan with Vitagraph. You say "Love is the elixir of life and never dies, but where in this world of mortals is one to find a character that will love a woman as seen on the screen." And you think Elinor Glynn understands real love of soul. I wouldn't be surprised. Sorry I can't help you out.

BOOK WORM.—Our pleasures are imagined, but our griefs are all real. So you think Mary Pickford would make a better Juliet opposite Valentino than would Norma Talmadge. Well, it's a question. Why don't you know, A. M. stands for Answer Man. Ha, ha. I've been accused of being A. M. Hopfmuller. Just send a stamped addressed envelope for a list of the clubs.

PEN STATE LASSIE.—So you think I am a sure cure for the blues. Norma is twenty-eight. Conway Tearle, forty-three. Norma has been married about seven years. Gertrude Astor was Phyllis in "Hurricane's Gal." Yes, do drop in again some time.

MAY A.—What we do not understand we have not the right to condemn. Wanda Hawley was with Vitagraph last, but I doubt whether she is playing now. Corinne Griffith in "Black Oxen."

OLIVE O. B.—"I am the Law" was released in May, 1922.

MARIAN OF HARLEM.—So you are much over weight. Well, of course I advise eliminating sweets, starches, etc., etc. Mabel Ballin, Ethel Barrymore, Mildred Davis, Gail Kane, Ollie Kirby and Jackie Saunders were born in Philadelphia. David Powell and William Duncan born in Scotland.

MRS. H. C. B.; ROSA B. H.; HESTER M.; ROSE GLORIA; K. F. B.; E. B.; EDNA B.; ROSIE A.; PETER L.; RICHARD S.; TILLIE S.; ROSA H.; J. S.; JOHN DE B.; EMMA L.; BEARDLESS; JUST A FAN; SCARAMOUCHE II; ONLY FIFTEEN; AND MILDRED. Your questions have all been answered above. Sorry to put you in the alorans!



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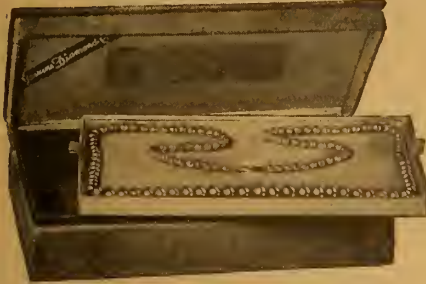
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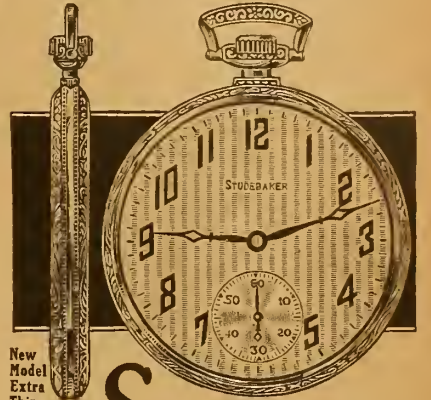
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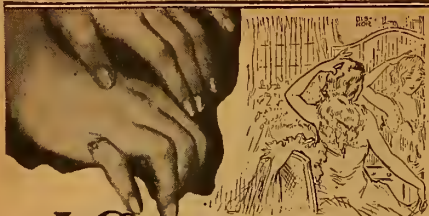
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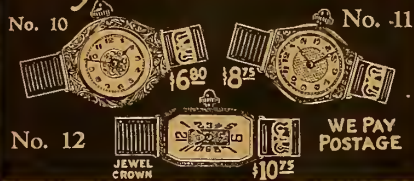


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## That's Out

(Continued from page 96)

### ONE OF THE ESSENTIALS FOR SCREEN SUCCESS

I am beginning to agree with Arthur Hopkins, who once said that there are more geniuses in the film business than in any other existing institution. There are genius directors, genius actors, genius cameramen, genius carpenters, genius electricians and genius property men. In fact, according to announcements, it seems to be a business composed of nothing but geniuses.

### WHY HAYS FAILED

Regardless of whether Will Hays was the proper man to be placed at the head of the motion-picture industry, or not, he did not fail because of his own shortcomings. He failed, as will any other man who is placed in the same position, because of the fact that, while the producers would abide by his decision when they hit the other fellow, they would not obey the dictates of Hays if he should make a ruling which might hit their individual pocketbooks.

### WANDERLUST

By BLAINE C. BIGLER

I'd like to go to Celebes and Borneo and Guam;  
I'd like to hear the tropic breeze—the trade wind in the palm;  
I'd like to go adventuring across a moonlit bay  
And hear about my gliding boat the sleepy waves at play.

I'd like to see the northland with its snows so deep and white  
And hear the lonesome howling of the hungry wolves at night;  
I'd like to see the roses beneath a southern moon  
While in palmetto branches the south winds sing and croon.

But not for me the dim far trails for I must stay at home;  
I cannot get away from work, tho far my thoughts may roam;  
But I have found contentment and I find that I can go  
Where high adventure calls me at the village movie show.

### THE SERIAL

By FAITH BALDWIN

Here's breathlessness, here's Thrill on tip-toe walking,  
And Black-browed Villains thru the landscape stalking.  
Here's Love-In-Danger, and a Hero bold,  
Here's Hidden Treasure and a pot o' Gold!

Death, in a hundred forms, by fire, sea,  
Escape and rescue, mingled plentifully.  
And at the end, the triumph of the Right  
And wedding-bells to ring for Love's Delight.

Oh, surely these are fairy tales that make Us strangely happy for lost childhood's sake,  
And bring us, week on week, to sit and stare  
With half-sad eyes at scenes of Other-where!



## Destroy Hair and Root

Just cover the undesirable hair with fragrant, soothing Wizard Stick, remove in a few

minutes and you'll find hair and roots have been gently lifted out as if by magic! Not merely dissolved to the surface, but you'll be amazed to see the actual roots that have been removed from below the surface so gently that you didn't feel it! You will be delighted with the soft smoothness of the skin. You will be relieved of the continual annoyance and expense of ordinary methods that merely move surface hair.

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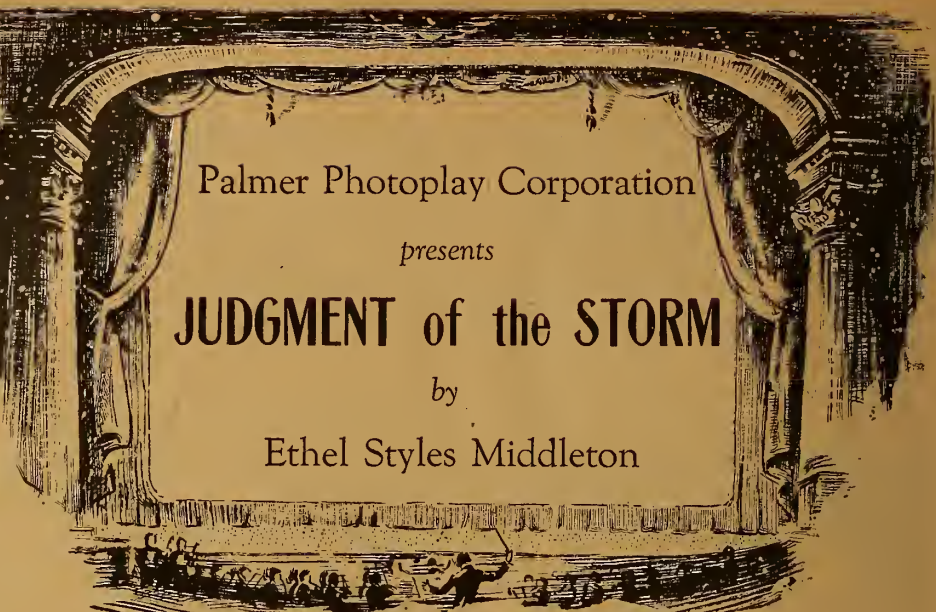
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by

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**IT DOES ITS WORK THOROUGHLY**—pleasantly and with absolutely no inconvenience to you—it matters not how long you have been inconvenienced by too much fat nor where it appears on your body—it matters not how many ways and means you have tried to reduce your weight. DAINTY-FORM will be a revelation to you; it can be applied to your—**ARMS—LEGS—NECK—ANKLE—BUST—HIPS—ABDOMEN**—or any part of the body you wish to reduce—if you suffer from the unsightliness of a double chin it will promptly reduce that also. Obesitly specialists are using nothing but DAINTY-FORM on their patients without one single instance of failure or even complaint.

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So sure are we that you will have the same wonderful results as so many thousands of others, that we are willing to send you one \$2.00 jar or \$3.50 double size jar whichever you prefer, with our absolute guarantee that every penny of your money will be refunded if you are not thoroughly satisfied with results.

Simply fill in and mail the coupon or write a letter with your money order, cash or check—and we will send DAINTY-FORM to you at once, in a plain container, so that no one need know you are trying it if you do not wish them to. When it arrives, measure yourself. Then use DAINTY-FORM just a few minutes a day for a few days. See how easy it is to lose as much as three inches of superfluous flesh a day—many others have done it. Note how much better you feel and look.

In justice to yourself, investigate. See for yourself, how your superfluous flesh can be carried away so quickly, you can almost see it go. Take advantage of this unusual offer and mail the coupon NOW, while this is before you. Remember we guarantee results or no pay.

### How Much Overweight Are YOU?

Age	Ideal Weights for Women							
	Height				Height			
	4'10	5'	5'2	5'4	5'6	5'8		
20	110	115	120	127	135	143		
30	112	117	122	131	139	148		
40	110	114	120	129	137	146		
50	106	110	116	123	131	140		

To the Trade—Druggists and department stores everywhere are daily stocking DAINTY-FORM. Write us for further information. Dainty-form Company, Inc., 15 W. 34th St., Dept. 71A, New York.

**COUPON**  
DAINTY-FORM COMPANY, Inc.,  
15 West 34th St., Dept. 71A,  
New York City.

Please send me one special jar of DAINTY-FORM for which I enclose  
☐ \$2.00 for special jar—☐ \$3.50 for double size jar. (State which you prefer.)  
It is agreed that you guarantee results and that the full amount of my money will be returned if I am not thoroughly satisfied with results.

Name.....  
Address.....  
City.....  
State.....







Rigaud's  
Mary Garden  
Coffret No. 4



Rigaud's  
Mi Nena  
Coffret No. C

## Rigaud's Presentation Sets

No lovelier gift could be chosen! The Rigaud name gives pleasant assurance of *quality*, of ingredients choice and fine, and packaging exquisite and dainty.

*Mary Garden*—A vivid, glowing personality is suggested in this scent.

*Mi-Nena*—Alluring, rare—this is the exquisite, new scent Rigaud has created.

*Un Air Embaumé*—"That indefinable aura which betokens the presence of beautiful women"—the most unusual of Rigaud's fine scents.

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Rigaud's  
Mi Nena  
Coffret No. B



Rigaud's  
Mi Nena  
Coffret No. A



# MOTION.PICTURE.

THE QUALITY MAGAZINE OF THE SCREEN

JANUARY

MAGAZINE

25 CTS

V. 26 #6



Nita Naldi

*Beginning "Thistledown,"  
The New Dana Gatlin Serial.*

*Wally Reid, My Friend - by Charles Post.*

HAL PHYLLE



# KOTEX



*Regular size, 12 for 65c  
Hospital size, 6 for 45c  
(Additional thickness)*

*Kotex cabinets are now being distributed in women's rest-rooms everywhere — hotels, office buildings, theatres, and other places—from which may be obtained one Kotex with two safety pins, in plain wrapper, for 10 cents.*

## Telephone— you can ask by name for Kotex

This is one of the conveniences of Kotex—they are so easy to buy. Anywhere in the United States one can get them from drug, drygoods, and department stores.

It is easy to carry a supply in a handbag. They are disposed of quickly and without inconvenience by following simple directions found in each box. And they are also inexpensive.

Fine gauze and Cellucotton are used in making these sanitary pads. Cellucotton is such a wonderful absorbent material that Kotex meets the most exacting needs. Insures comfort and poise. Solve a difficult laundry problem.

Whether ordering Kotex at the counter or by telephone, conversation is unnecessary — ask for them by name.

**At drug, drygoods and department stores**

Copyright, 1923, by Cellucotton Products Co., 166 W. Jackson Boul., Chicago—51 Chambers St., New York—Factories: Neenah, Wisconsin

**INEXPENSIVE, COMFORTABLE HYGIENIC and SAFE — KOTEX**



# Do Your Friends "Feel Sorry" for You?

YOU are meeting new people every day—on the street, in the home, at various functions indoors and out. Every time you are "invited" *some one* stands sponsor for you. Every time you attend a social gathering, a party, a dinner, a dance, *someone* believes, or at least hopes, that you will do and say the right thing.



## What's Wrong With This Picture?

Good breeding—or the lack of it—is as quickly detected on the street as anywhere else. There are good manners and bad even in the simple matter of walking in public. Is it ever permissible for a man to take a woman's arm? When walking with two women, should a man take his place between them? Your ability to answer these questions is a fair test of your knowledge of what is the correct thing to do.



## Shall She Invite Him In?

She doesn't know. They have spent a delightful evening together. Might they not prolong it a little? She would like to, and plainly so would he. But what should one do under such conditions? Should he ask permission to go into the house with her? Should she ask him to call at some other time? What does good usage say is the proper thing to do?



## Are You Ever Tongue-Tied at a Party?

Have you ever been seated next to a man or woman at a dinner and discovered that there wasn't a thing in the world to talk about? Does the presence of strangers "frighten" you—leave you groping desperately for words that will not come? When in the company of strangers are you suddenly stricken dumb?

Do you live up to these expectations? Are you perfectly poised, self-confident, well-mannered, a delightful companion or guest—or must your friends secretly apologize for your awkwardness and lack of breeding? Must they *always* be making excuses for your mistakes in social deportment? Must they go on forever "feeling sorry" for you?

The person who knows the correct forms of social usage is never a source of discomfort or pity, either to his friends or to himself. He is never timid, "tongue-tied," ill at ease among strangers. He never finds himself stumbling and blundering at the very moment when he wants to make a good impression. Always calm, perfectly poised, sure of himself, he is never at loss for the right word, the proper action, no matter what unexpected condition may arise.

## Are You a Welcome Guest?

To know what to do, say, wear, at all times and on all occasions, is to display those signs of gentle good breeding which people of culture and refinement approve.

Are you a welcome guest in the most highly respected circles? Do you know how to impress others with your dignity, grace and charm, whether in the theatre, on the street, at the dinner table, in the ballroom, wherever you may be? Do you converse smoothly and entertainingly? Do people seek you out, enjoy your company? Is your every word and act faultless, pleasing, beyond reproach?

## The One Standard Social Guide

More than a half million people have found the Book of Etiquette the one authoritative, complete and acceptable guide to correct behavior and pleasing manners. Every phase of social intercourse is treated in detail in this remarkable two-volume set of books. Everything you want to know and should know is clearly and simply explained.

Do you know how to introduce men and women correctly? On what occasion, if any, a man may hold a woman's arm when they are walking together? How to take leave of the hostess after an entertainment? What to say to your partner in the ballroom after the music ceases? Whether olives should be eaten with the fingers or a fork? Whether a man precedes or follows a woman down the aisle at the theatre? Whether she may be left alone during an intermission? These are but a few of the hundreds of embarrassing problems which are solved for you in the Book of Etiquette.

Neither wealth, position, nor fine clothes can give you refinement of manner. But no matter what your station in life, you will be amazed at what a difference the priceless information contained in the Book of Etiquette will make in you.

If you want to make friends, be popular, mingle with the best people, and be invited everywhere, you cannot afford to wait another day to procure this remarkable set of books.



Nearly Half a Million Sold at \$3.50

**NOW \$1.98 ONLY** For a Very Limited Time

As a special inducement we are offering the famous Book of Etiquette in the regular \$3.50 edition, at the special low price of only \$1.98.

You have always wanted to own this remarkable set of books. Now is your chance. We cannot extend this offer beyond the sale of a certain number of copies. Don't put it off and afterwards be sorry. Take advantage of this wonderful bargain *right away*.

## Send No Money

Why not take advantage of our special reduced price offer and let us send you the Book of Etiquette right away? It will be sent to you in a plain carton, with no identifying marks. You need send no money. Simply mail the coupon below. When the books arrive, pay the postman only \$1.98 (plus the few cents delivery charges), NOT \$3.50, the regular price. Read the books for five days, and if for any reason you are not satisfied, return them at that time, and your \$1.98 will be promptly refunded.

To be sure of getting the Book of Etiquette at the special price, clip and mail the coupon—right away. **NELSON DOUBLEDAY, Inc., Dept. 781, Garden City, New York.**

NELSON DOUBLEDAY, Inc., Dept. 781  
Garden City, New York

You may send me the complete two-volume set of the Book of Etiquette in a plain carton. On arrival I will pay the postman only \$1.98 (plus few cents delivery charges) instead of \$3.50, the regular price. It is understood that if I wish to return the books within five days, my \$1.98 will be promptly refunded.

Name.....

Address.....

☐ Check this square if you want these books with the beautiful full-leather binding at \$2.98 with same return privilege.  
(Orders from outside the U. S. are payable \$2.44 cash with order. Leather binding, \$3.44, cash with order.)



# The Public

*Becomes a real partner  
in motion pictures!*

PARAMOUNT has become the biggest motion picture organization only through its ability to please the public consistently over a period of years.

In the past, pictures bearing the name Paramount have been booked and shown with confidence by thousands of theatres. Nor was that confidence misplaced, as both you and the theatres know, and the records show.

The fine support given by the public to Paramount Pictures today makes it possible for us to go even further in justifying public confidence in our organization.

If you were making motion pictures how would you check up what the public wanted? You would eagerly read box-office records, theatre-managers' reports, critics' reviews, searching always for that all-important thing—public opinion.

Paramount has done this for years, but it is not enough!

Now Paramount intends to make the public a real partner!

Under its *new* policy *Paramount has arranged with some of the finest theatres in the country to act as demonstration theatres to test out its productions, which plan is now in operation.*

With this plan Paramount will secure in advance a thoroughly representative public verdict on every Paramount Picture put out.

Here, then, is a real, a tremendous incentive for bigger and better pictures.

Here is a real guide along the path toward the production of photoplays the public truly wants in the months to come.

You who buy your entertainment, you who pay for your motion picture going, are entitled to know and to choose in advance exactly what pictures you want to see!

The result of such a plan means that Paramount Pictures in future will be patterned along lines of known public approval, and that it will be practically impossible for pictures to reach the screen that do not have that public approval.

Paramount asks you to watch your local newspapers closely for the announcement of the demonstration theatre in which productions will be proven out in your city. We want a frank expression of opinion through your theatre manager as to their merits.

The new pictures which we have ready for you, namely: "THE SPANISH DANCER," "HIS CHILDREN'S CHILDREN," "STEPHEN STEPS OUT," "THE LIGHT THAT FAILED," "WEST OF THE WATER TOWER," "WILD BILL HICKOK," "BIG BROTHER," and others of the new season's products are being offered under the new plan.

We hope to receive from you, the buyers of entertainment, comments and suggestions that will be of untold value in planning your entertainment for the future.

## Paramount Pictures





# Motion Picture Magazine

*The Quality Magazine of the Screen*

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Also publishers of the CLASSIC (combined with SHADOWLAND), out on the fifteenth of each month; and  
BEAUTY, out on the eighth

## For Next Month

What do the Four Hundred really think of the way in which their homes, their lives and their servants are portrayed on the screen?

Harold Seton spent the summer at Newport and frequently went to the movies with the elect of this watering-place. "The Verdict of the Vanderbilts" is the result. And it is treated in an honest, straightforward way.

Gladys Hall and Adele Whitely Fletcher spent an afternoon with Charlie Chaplin in his suite at the Ritz. Read their double interview. It is the best thing these collaborators have yet written.

Dinner \$1.25. A modest tea-room in New York, yet it entertains many of the brightest lights of filmdom every night. For Sylvia Ashton has given up her mother rôles in the movies to run a tea-room, and Mother Ashton's cooking has long been recognized as a great treat. In the February number there is a story about this tea-room and it is profusely illustrated.

Then there is the second instalment of Dana Gatlin's "Thistledown."

And there are several other particularly interesting stories and scores of beautiful pictures.

**The February  
Motion Picture Magazine**

**On the News-stands  
January First**



# Will that Picture be shown at your theater?

WE will help you to answer that question. You can probably name many motion-picture productions that you would like to see. Your friends experience the same desire. You read about certain motion-picture celebrities and current productions in *Motion Picture Magazine*. They interest you and you decide that you want to see such and such a picture. Sometimes you are disappointed, because—somehow many of the pictures you would like to see, are not shown at your favorite theater.

## A Service to You

*Motion Picture Magazine*, the oldest and foremost magazine of the screen will use its powerful influence to bring the kind of pictures you want to see right to your neighborhood motion-picture theater, through the inauguration of a "Reader Service Bureau." Our contact since 1910 with all motion-pic-

ture producing companies, directors, players, exhibitors, in fact, the entire industry, makes *Motion Picture Magazine* a dominant influence that will be used in your service. For many years *Motion Picture Magazine* and *Classic* have worked tremendously in your interests—for better pictures and for a greater contact and understanding between producers, exchanges, exhibitors and the motion-picture public. Now we step forward to serve you in a still greater capacity, to help you see your favorite pictures.

## Absolutely Free

This "Reader Service Bureau" will be conducted by executive members of our staff—entirely in the service of our readers and their friends who attend motion-picture theaters. *Motion Picture Magazine* is always happy to serve. This new service will indeed be of great value to fans for it fulfills a need—

solves a problem—serves authoritatively. Our service is absolutely free. No fee of any kind will be accepted.

## Write to Us

Write to us today—in ink, in pencil, or on the typewriter, in the most convenient way—and tell us what we can do to help you. Tell us the names of the pictures you want to see. Tell us the kind of pictures you want to see. Give us the name of your favorite theater. Get your friends to write to us. This is a big movement and we are prepared to serve our thousands of readers immediately and in a way that will surely bring your commendation. Remember—all you have to do is write to us.

## Coupon for Convenience

For your convenience we have placed a coupon on the lower part of this page. Fill it out and send it to us as soon as possible. Tell your friends about this wonderful service and get them to write to us. On the coupon we have placed a little square that you can "check" if you desire additional coupons for yourself, family or friends. Check the coupon and you will receive additional coupons by return mail. Help us to help you more. We are ready. Write today.

Clip and Send in This Coupon Today

### READER SERVICE BUREAU

175 Duffield Street, Brooklyn, N. Y.

I would like to see these pictures at my neighborhood theater:

.....  
.....  
.....  
.....

Name of Theater .....

Address .....

My name is .....

Address .....

Occupation .....

Check here ☐ if you want more coupons

Of course it is to be understood that we cannot always have a certain picture appear at your neighborhood theater. Just as soon as you tell us the name of a picture you would like to see and we will immediately get in touch with the producing company involved or the exchange, or exhibitor, as the case may be. The greater the number of requests for showing a certain picture at a given theater, the better the chance of the picture being shown. So write today, and get as many of your friends as possible to do the same.

### READER SERVICE BUREAU

175 Duffield Street

Brooklyn, N. Y.



# New Hair for You in 30 Days -or Your Money Instantly Refunded

My amazing guarantee means just exactly what it says! I don't care how thin your hair is—I don't care if you are completely bald—if new hair fails to grow after using my method—then the test costs you absolutely NOTHING! The astonishing proof of what I have done for others is now yours—entirely free. Simply mail the coupon below

By ALOIS MERKE

Founder of Famous Merke Institute, Fifth Avenue, New York

**N**O matter how long you have been bald—no matter how many different treatments you have taken without results—I have discovered a startling new treatment for baldness which I absolutely guarantee will grow new hair in 30 days—or every penny you have paid me will be instantly—and gladly—refunded.

No one has ever dared to make such a sweeping guarantee before! But do you suppose that I could make it unless I was absolutely confident that my treatment would do all I claim? Never! I would be out of business in a week. But I KNOW what my method will do. For in most cases, its remarkable value is shown by actual statistics covering thousands of cases treated—only three people in every hundred asking the return of their money!

## Not One Penny's Risk!

Now I realize that you have perhaps wasted a lot of time and money on treat-

### Actual Results

(Dozens of letters like the following are received every day by the Merke Institute.)

"In the short time I have used your treatment I have gained remarkable results. Dandruff has disappeared entirely. My scalp is now all full of fine new hair. I would not part with my treatment for 10 times its cost." A. W. B.

"The top of my head is now almost covered with new hair about one-half inch long. I have been trying five years, but could never find anything to make my hair grow until your treatment." T. C.

"Ten years ago my hair started falling. I used hair tonics constantly, but four years ago I displayed a perfect full moon. I tried everything—but without results. Today, however, thanks to your treatment, I am pleased to inform you that I have quite a new crop of hair one inch long. My friends are astonished at the result." F. H. B.



is tell me so, and without asking a single question I'll mail you a check refunding every cent you have paid me. I don't want a cent of your money, unless I *actually grow hair on your head!* You of course, are to be the sole judge.

## Entirely New Method

My treatment is the result of 17 years of experience gained in treating thousands of cases of baldness. This included many long years which I spent in such famous centers of scientific research as Heidelberg, Berlin, Paris, Geneva, and Buenos Ayres. And my method is entirely different from anything known or used before.

There is no massaging—no singeing—no "mange cures"—no unnecessary fuss or bother of any kind. Yet results are usually noticeable even after the very few first treatments.

My treatment proves that a big percentage of baldness is caused—not by *dead* hair roots—but by *dormant* hair roots, which can now be awakened and made to grow hair again. The reason other treatments failed is because they did not penetrate to these dormant roots. To make a tree grow, you would not think of rubbing "growing fluid" on the bark. Instead you would get right to the roots. And so it is with the hair.

In all the world there is only one method I know about of penetrating direct to the roots and getting nourishment to them. And this method is embodied in the treatment that I now offer you on my positive guarantee of satisfactory results, or the trial costs you nothing.

Already great numbers of men and women who only recently were bald or troubled with thin, falling hair have, through this method, acquired healthy hair that is the envy and admiration of all their friends. As for dandruff and similar scalp disorders, these in many cases disappear so quickly that it seems almost magical. The treatment can be used in any home in which there is electricity.

## Free Booklet Explains Treatment

If you will merely fill in and mail the coupon below I will gladly send you—without cost or obligation—an interesting 32-page booklet, describing my treatment in detail.

This booklet contains much helpful information on the care of hair—and in addition shows by actual photographs what my treatment is doing for thousands of others.

No matter how bald you are—no matter if you are completely bald, this booklet will prove of deepest interest to you. So mail the coupon now—and it will be sent you by return mail.

## Allied Merke Institutes, Inc.

512 Fifth Ave., Dept. 561, New York City

Allied Merke Institutes, Inc.  
Dept. 561, 512 Fifth Avenue,  
New York City

Please send me, without cost or obligation on my part, a copy of the new booklet describing in detail the Merke Institute Home Treatment.

Name .....

Address .....

City .....





... Yes, it was stupen-  
dously odd and it was  
incontestably wrong, but  
this impulsive girl felt  
nearer contentment than  
she had felt for months—  
speeding thru the night  
with a young man un-  
known to her . . . and  
of lawless repute . . .

## *Should a Flapper Be a "Pick-up"?*

**T**WILIGHT, STARLIGHT—and the night to follow—and two of them, a young roysterer and a waitress he had met in a roadhouse—rushing thru a shimmering world—there was a little tussle their hands met and contended. He let go his clutch. "All right—keep the bottle," he said, "I demand payment better than a drink."

**H**AD HI DAGGETT FOLLOWED DOLLY, the waitress, when she escaped from him, he would have been astounded to see her entering the deserted De Bossert estate, for he did not know that Dolly was hiding her royal lineage under a maid's apron.

**T**HIS IS ONE of the intriguing situations that Dana Gatlin uses in "Thistledown," a serial story of six instalments that is now appearing in MOTION PICTURE MAGAZINE. It is a story in which you or your girl chum could fit the leading rôle, it is so human, so true to life; yet it deals with thrilling adventure and it holds you in a frightening suspense. Dolly dares the movies and those who prey on movie stars. She gambles with Fate.

Be Sure Not To Miss

## *"Thistledown"*

By DANA GATLIN

In the

February Motion Picture Magazine

On the News-stands January first





## The Editor Greet You!

THIS is the season of friendships. And, appropriately enough, the editor stops with a holiday greeting for the reader. A Merry Christmas!

We count the year now closing the most successful year we have known since we accepted the editorial chair. Nor is this because of any financial prosperity the MOTION PICTURE MAGAZINE has enjoyed so much as it is because the editor's letter-box has always been filled to the brim and brimming over.

And if, in the last twelfth-month, the pages of the magazine have been more interesting and more attractive, it is traceable to the marked interest which the readers have manifested. There is no greater incentive. We ask of the new year, so nearly upon us, mail-bags bulging until they burst with letters of criticism, praise and suggestions.

Once more then . . . while cathedral chimes break the night's quiet, while greens wreath windows and doors, while little children dream of Santa Claus and sugar plums, while families gather, and while friends remember friends long forgotten . . . the editor stops with gratitude for the reader friendship known thruout the year and asks that this be read as a personal Christmas card on which is inscribed the sincerest of holiday greetings:

A Merry Christmas and a Happy New Year!

# • Motion Picture Magazine

(Trade-mark Registered)

Founded by J. Stuart Blackton

JANUARY 1924

Vol. XXVI

No. 6

9  
PAC





*"Keep your skin young by keeping it active! If it shows a tendency to sallowness, use the Woodbury steam treatment given below."*

## A sallow skin is a skin that is asleep *You can awaken it!*

It isn't only a rosy skin that looks young; some skins have little natural red.

But there is something fresh and living about the color of a young skin that no one ever mistakes.

Your skin will keep that fresh, brilliant look of youth just as long as the pores and blood-vessels remain in active condition; when they become sluggish and lethargic the color fades and the whole tone of the skin becomes dull and lifeless.

Keep your skin young by keeping it active! If it shows a tendency to sallowness, use this treatment and see what a revivifying effect it will have:—

ONCE or twice a week, just before retiring, fill your basin full of hot water—almost boiling hot. Bend over the top of the basin and cover your head and the bowl with a heavy bath towel, so that no steam can escape. Steam your face for thirty seconds. Now lather a hot cloth with Woodbury's Facial Soap. With this wash your face thoroughly, rubbing the lather well into the skin with an upward and outward motion. Then rinse the skin well, first with warm water, then with cold, and finish by rubbing it for thirty seconds with a piece of ice.

The other nights of the week cleanse your skin thoroughly in the usual way with Wood-

bury's Facial Soap and warm water, ending with a dash of cold.

Special treatments for each different skin need are given in the famous booklet of treatments wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today—begin your treatment tonight.

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# OUR PORTRAIT GALLERY



Photograph by Maurice Goldberg

GLORIA SWANSON

Nearly every woman is a potential Gloria Swanson. For every woman has known or hopes to know an interlude when she will be a perfumed, exotic and silken creature, made to love and to be loved. And perhaps all of this spells the great popularity which Gloria's pictures all enjoy. Just now she is at work on "The Humming Bird"





Photograph by Eugene R. Richee

#### ANTONIO MORENO

It was not the Don Juan rôle which brought Tony his fame. For a long time his gay and romantic personality was lost to the thrill and race of serials. And you wonder that this state of affairs was permitted to last for even a day when you see him as Don Caesar de Bazan in "The Spanish Dancer." His next appearance will be in "Flaming Barriers"





Photograph by Edwin Bower Hesser

#### ELSIE BARTLETT

Elsie Bartlett is, in private life, Mrs. Joseph Schildkraut. And it was her husband's sojourn in California, while he played opposite Norma Talmadge, which brought her to the studio world and the attention of several motion-picture producers . . . who are now anxious to secure her services. Miss Bartlett has already won a reputation upon the stage





Photograph by Pach Brothers

#### JETTA GOUDAL

Jetta Goudal has only been on the screen's roster for a short time, but already her name and personality are familiar to audiences all over the country. For Miss Goudal's color and texture are like no one's but Jetta Goudal's. In "The Bright Shawl," she played the Eurasian girl. . . . In "The Green Goddess," she played the comely slave. . . . And now Distinctive Pictures have signed her to a contract under which her first picture will be "Martinique"





Photograph by Freulich

#### PATSY RUTH MILLER

Patsy Ruth Miller has youth. And it serves her well. For youth is the quality which the American public worships above all others. Ever since her work as Esmeralda in "The Hunchback of Notre Dame," the producers have desired her for their casts. Now she is busy at the Vitagraph studios where they are filming "A Tale of Red Roses"





Photograph by Waxman

#### CONWAY TEARLE

To make women in your audience wish they were the heroine . . . that is the test. And Conway Tearle has never failed in this, tho Latin lovers have come and gone across the screen. He has just finished his rôle of the sophisticated cosmopolite hero in "Black Oxen," for which he was so wisely chosen





Photograph by Waxman

EVELYN BRENT

Evelyn Brent was the first choice for Douglas Fairbank's heroine in "The Thief of Bagdad." She sacrificed this rôle, however, to begin work immediately upon "Captain Dan," in which Monte Blue plays opposite her





Photograph by Edwin Bower Hesser

#### LOIS WILSON

Without any theatric or spectacular effects, Lois Wilson adds one portrait after another to her shadow gallery. There was a far hail between her Lulu Bett and her portrayal of the pioneer girl in "The Covered Wagon." Yet in both of these characterizations she struck a sure and sincere note. She has just finished "The Heritage of the Desert," a Zane Grey story, and come East to play opposite Thomas Meighan in "Pied Piper Malone"





Photograph by Edwin Bower Hesser

#### JOSEPH SCHILDKRAUT

Joseph Schildkraut has finished his work opposite Norma Talmadge in "Dust of Desire," and he is back in New York. It is likely that the theatrical season will find him on Broadway again . . . altho it was believed that he had been chosen to play Romeo to Norma's Juliet



*Charles "Buddy" Post Was Wally Reid's Friend  
... And It Was In His Arms That Wally Died*

## Wally Reid, My Friend

By

CHARLES A. "BUDDY" POST

"WALLY was just a big mischievous kid." This line has been spoken and written of Wallace Reid, many, many times before his tragic death and after. I may say that from all outward appearances Wally appeared to everyone as just a big, wholesome, kind-hearted boy. Everyone liked him, a few spoke of him as a loved friend, and a very few worshipped Wally. In the latter group are his parents, his young son, "Billy," and his devoted wife, Dorothy, who deserves all the credit and admiration that possibly can be given her. A certain class, who liked Wally, enjoyed the hospitality of his home, borrowed everything he owned and basked in the reflected glory of his association, were the first to leave him when he started his death struggle. A few staunch friends remained with him thruout.

It was on the top of a rickety, rolling box-car that lumbered thru the night on the way to Huntington Lake, where we were going on location that I sat and smoked with Wally and exchanged confidences. The coaches were attached to a mixed train. Wally decided to get away from the crowd and incidentally play a little joke on the director by disappearing for a time. Needless to say Wally succeeded in worrying the megaphone chief. While sailing thru the silent night, Wally looked up at the starry sky and expressed the marvel of it all. The talk naturally drifted to philosophy and religion. As the conversation proceeded, I felt that I had penetrated the happy-go-lucky personality of Wallace Reid. We talked of every cult from Brahminism to present-day 'isms. Epictetus, Epicurus, Plato, Luther, Nietzsche

and Freud figured in his talk. I must admit I am rather ignorant of these writings, and I never in the world suspected Wally of knowing them. He told me of the days when he was a reporter, and the pleasure of being broke. He spoke of his earlier jobs in life with much pleasure, and in these moments or reflection would comment on the emptiness of fame and fortune. I marveled at his knowledge on most every subject. Later, when I visited Wally's home, I learned that he garnered much of his information from reading. He had a wonderful library.

He told me of his troubles—things which I believe he did not tell others. To the outer world Wally had no troubles. These things were not of paramount importance, but little annoyances and petty happenings which in no way would interfere greatly with his course in life. They concerned his ambitions, his next picture, etc. I cannot betray these confidences. He would not have betrayed mine. There was one thing he never worried about, and that was money.

He never knew how he stood financially. He would drive Gill Heyfron, his business manager, wild by his thoughtlessness in money matters. Wally was always lending and spending. He didn't spend much on himself. His greatest personal expense was his motor-cars. Automobiles were his hobby. He would loan money to anyone. I have seen him give money to fellows whom he disliked. One of these fellows worked in comedies when he worked at all. He was broke and out of a job for some time, and Wally supported the fellow and his family. I know many people in the motion-picture world today who still owe money to Wallace Reid on personal loans.

Photograph by Seely, L. A.



"Buddy" Post met Wally Reid in 1918, when he played a mountaineer in one of his pictures. And it was after Wally had kidded him unmercifully and Post had taken him to task for something he had said that the friendship began. Wally liked his fighting spirit

Friendship is one of the greatest gifts life has to offer. So at this season of the year we are glad to publish this story of one of the greatest friendships known to the motion-picture world. We can think of no greater tribute to the memory of Wally Reid than this article, written by his friend





Wally did not kill others with kindness but he killed himself with kindness to others. There is no episode of his life which brings forth more admiration and displays the resolute will of the man than the last few weeks he lived. It showed the true Wallace Reid. He could have pursued his course and lived. But he *would* conquer. Above is Mr. Post with Mrs. Reid, "Billy" and the little adopted daughter Betty, in the Reid garden. And below is Wally as Peter Ibbetson, his favorite of all his rôles

Wally came home one evening with a carload of paintings he had purchased from a local artist — "Just to keep the poor fellow going," he explained. He was always shouldering somebody's troubles. Everyone came to sympathetic Wally when their troubles became too great. I have seen him go to the head office many times to fight for some member of his troupe. If the prop boy thought he should have a raise, Wally thought so too. If someone was about to be discharged, Wally rushed in to save the job for him. In all my life, I have never met and I do not believe I shall ever meet a man so wholly unselfish. When I was on location with him at Huntington Lake, I was badly burned about the head by a magnesium flare. Before physicians reached me Wally had administered first-aid, and I believe saved my face. The company wanted to send me home, but Wally made



them take care of me at the location camp and pay me my salary thruout the picture, which they otherwise would not have done. The generosity, the unselfishness, the consideration he had for every human and every animal, and his wholehearted kindness was amazing.

Wally was too versatile. This, I may say, was the cause of much of his worry and dissatisfaction. He wanted to accomplish everything. He liked art, and was very adept at free-hand drawing, and painting. He liked writing, having been a reporter for some time. He liked motion-picture work, but detested the parts he was doing. He wanted heavier dramatics. Of all the parts Wallace Reid played he enjoyed the part of Peter Ibbetson the best. He wanted to drive in an automobile race. I have seen him out at the Beverly Hills speedway make 103 miles per hour in Roscoe Sarles' car. He





I do not think that anyone deserves more commendation than Wally's sweet, devoted wife, Dorothy. She deserves all the credit that can possibly be given her

was always in the pits with the boys during a big race. At one time he decided to study chemical engineering. He installed a complete laboratory in his home. Bottles, test tubes and beakers cluttered up the place. He wanted to compose music. He played the piano, saxophone, violin, guitar and practically every musical instrument. If he found a freak instrument he could not master, he practised for hours until he could play it. When he was learning the saxophone he disturbed not only his family, with his continual

Wally, I may say, was too versatile. He wanted to accomplish everything. His ambition was to be a director. Had he lived he undoubtedly would have been one. At the right, Mr. Post is seen playing with the two Reid children, Billy and Betty. (His whiskers in these pictures are part of his make-up in his rôle in "Wild Oranges," upon which he is now working)

tooting, but the neighbors for blocks around. He wanted to be a director, and I believe this was his most cherished ambition. Had he lived he undoubtedly would have been one. One of the greatest directors in the business is occupying his present position just because Wally Reid "went to bat" for him in the producer's office. He was playing "heavies" opposite Wally, and had the desire to direct. Wally placed him, but he could not place himself for the reason that Wally brought more money into the box office as a star. When I say that he was too versatile I mean that once he attained his goal in one line he immediately lost interest and sought other fields to conquer.

Wally was a great story-teller. On location he would gather the gang in one corner, light his pipe and tell stories until someone interrupted with a musical instrument. Then Wally would play and play—always obliging with any kind of a selection. The same crowd of fellows would gather at Wally's home in the evenings and listen to the  
(Continued on page 84)







## When Dawn Came

One of the feasting scenes of the Eternal City. In the center group are seen Bert Lytell, Barbara La Marr and Lionel Barrymore. Taken from a camera-study by Alfred Cheney Johnston





• Photograph by Kenneth Alexander

## Christmas Over There

"Romola" takes Lillian and Dorothy Gish to Italy where the story is to be filmed. And, when at the last minute, it was discovered that Mrs. Gish would be well enough to sail with them, there was great rejoicing. They will be in Italy for Christmas



# The Return to Youth

By  
TED  
LE BERTHON



Photograph by W. F. Seely



Photograph by Edw. Hasteller

When Mabel married Bryant, she looked so young the people teased her. So she began to wear matronly clothes and do her hair so that it would give her the effect of added years. But now everything has changed. The two Washburn children have grown up and Mabel—her burnished copper hair bobbed and her form slenderized—has come back to the screen to share honors with Bryant

"MR. LEBERTHON, meet Mrs. Washburn . . ." An embarrassed feeling was mine, but—

" . . . and Mr. Washburn and Mr. Grand," proceeded my friend Shirk, with his usual nervous, jerky effervescence. Having just entered from a world of hard sunlight, my eyes and head aching, I was somewhat flustered by the sequence of surprises.

As soon as I was left alone with the Washburns, my embarrassment mounted. This mystery was disturbing . . . it wasn't right . . . it just couldn't be. But, such is Hollywood, I thought. Three years before I had seen Mr. and Mrs. Washburn at so many of the Thursday night dances at the Hollywood Hotel. No, I had never met them. Moreover, the Mrs. Washburn of that period had been a stout or hm—at least plump young woman, serenely dignified and er—oh, you know, all that sort of thing—whereas . . .

Well, it was my own fault, I ruminated. That's what comes of neglecting to keep properly informed. I inwardly vowed to read the movie magazines and the

photoplay columns of the Los Angeles dailies more carefully. Why, no one had ever told me that Bryant Washburn had married again, and—I had entered the room full of ingratiating phrases on the tip of my tongue, anent how often I had admired Mrs. Washburn when I had seen her with Mr. Washburn at the

Hollywood Hotel dances. Utterly dumfounded, inarticulate, I waited and—yes, fidgeted, until Bryant Washburn mercifully sundered the silence.

"When Miss Fletcher asked you to see us did she tell you of our wonderful romance?"

Relief. Now for the dissolving of the mystery. "No, but late as it is, let me, allow me—to—"

"Yes, we surprised each other, didn't we dear?" He turned and glanced with ineffable tenderness at the "exquisite"—at the slender, piquant, lovely creature with the hair like burnished copper.

"We really did, Mr. LeBerthon," she declared suddenly, with a solemn enthusiasm, her eyes, which had glinted mischief, now shunting a humid seriousness. "Just think, after eight years of married life, too!" She tossed her pretty bobbed head waggishly and shook a







Photograph by  
Edwin Bower Hesser

Washburn laughing eyes, with wrinkles at their outer edges, and the Washburn dimples were in evidence—"she did!"

Mrs. Washburn laughed hilariously—and the truth was dawning upon me. "I was a scream," she said, in a voice tremulous with humor. "I made up my mind to become dignified. I wore clothes that my grandmother should have worn, and the way I dressed my hair, well——"

One look from Washburn, and a "that's out" gesture with his right hand, ticklingly illustrated his opinion of the erstwhile coiffure.

I glanced about. Everything in the star's room suggested brightness, cheerfulness. The color scheme was in a light, delicate key, white and wistaria. Mrs. Washburn in a white and orange linen dress and her husband in a Palm

Beach suit were airily youthful, almost incredibly charming. That she was the Mrs. Washburn of three years before seemed unreasonable, but——

I put it bluntly. "Didn't I often see you (Continued on page 86)

Above is a new camera-study of Mabel Forrest, star of "The Sat-in Girl." Below we find her as Mrs. Bryant Washburn in the Hollywood home. Some day Mr. and Mrs. Bryant Washburn as co-stars may occupy the deeply human niche once held by Mr. and Mrs. Sidney Drew. *Quien sabe?*

forefinger at her handsome husband. "It took me a long time to get confidence in myself, but I did, didn't I, Bryant?"

While they interrogated each other like two happy honeymooners, I was wildly pondering—was the Mrs. Washburn of the Hollywood Hotel dances his mother?—no, no, ridiculous—his aunt, then?

"Well, I told her nine years ago, when she was an extra girl at the Essanay Studio in Chicago, and we were just married, that she had talent, that she'd get there," Washburn said, turning to me, his eyes large with candor—with insistent candor.

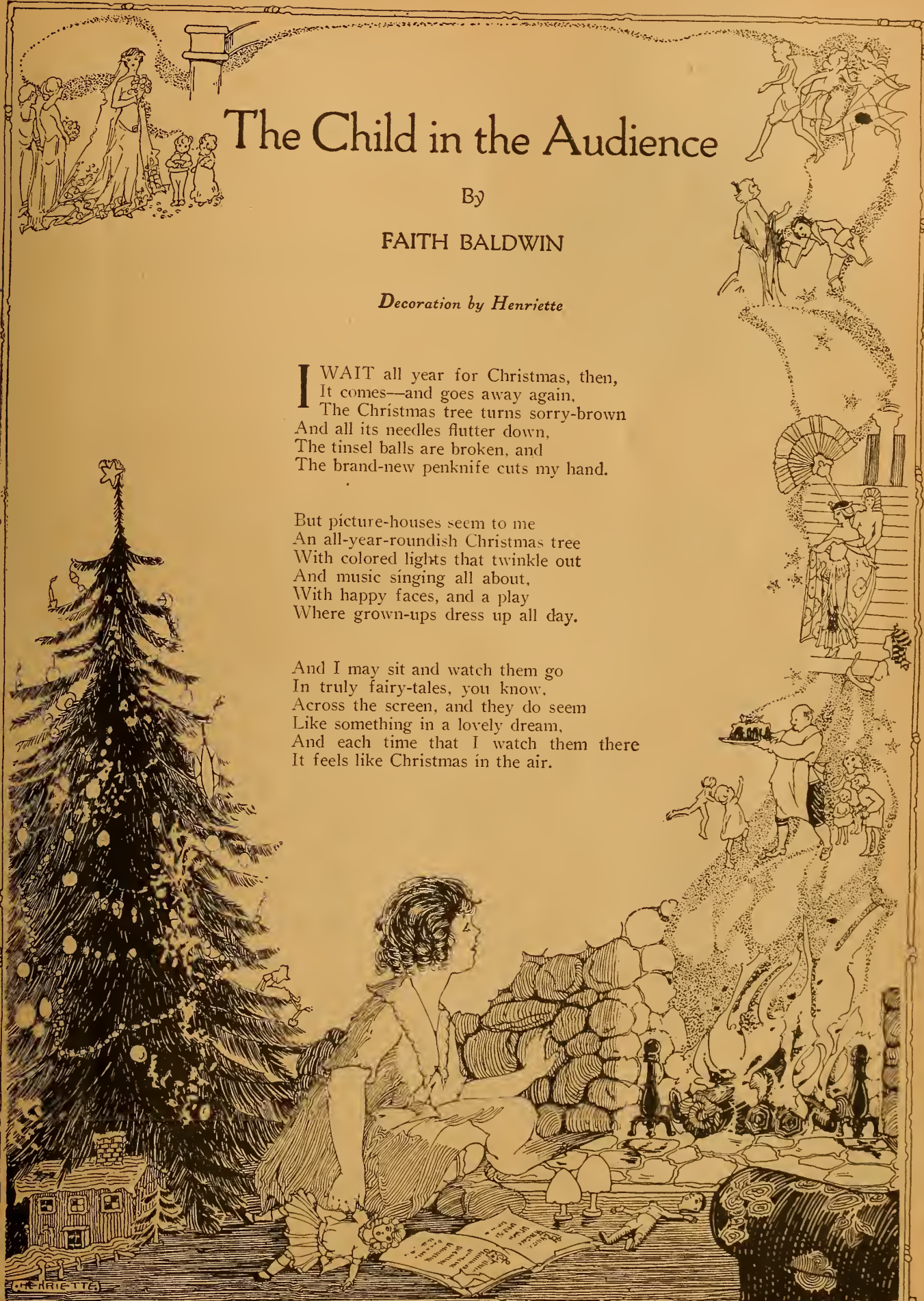
"But, you see, Bryant, what would have happened to Junior and Ludlow without their mother's care?—member how sick Ludlow was when he was only three months old, in 1919?—yes, my boys needed me." She turned to me—"Why, I was thoroly domesticated and I weighed one hundred and fifty pounds and . . ." she tittered . . . "I had a complex!"

"A complex?" I turned to Washburn for confirmation.

"You see, it was this way," he explained, while he struck an attitude of reminiscence, "Mabel was only sixteen when we were married. People laughed at her because she looked so babyish, so terribly young. So she just made up her mind to get old, and believe me——" the







# The Child in the Audience

By

FAITH BALDWIN

*Decoration by Henriette*

I WAIT all year for Christmas, then,  
It comes—and goes away again,  
The Christmas tree turns sorry-brown  
And all its needles flutter down,  
The tinsel balls are broken, and  
The brand-new penknife cuts my hand.

But picture-houses seem to me  
An all-year-roundish Christmas tree  
With colored lights that twinkle out  
And music singing all about,  
With happy faces, and a play  
Where grown-ups dress up all day.

And I may sit and watch them go  
In truly fairy-tales, you know,  
Across the screen, and they do seem  
Like something in a lovely dream,  
And each time that I watch them there  
It feels like Christmas in the air.





By Dana Gatlin

*A Serial Story of Young Love*

# Thistledown

THE FIRST CHAPTER

*Illustrated by Harold Lund*

"A woman!" he ejaculated. "And doing sixty-one! You cant do that, you know—not the half of it—not in this borough!"

ONCE upon a time a lad looked into a maiden's eyes—and not until the years had taken away his youth to give him wisdom instead, could he look back and detect that subtle stir in the loom of his Fate. Not until he had grown old did he know how to thank God for his hour of folly. And, had youth's vision been false, and his Life's threads sadly tangled of no avail to curse; and too late—how can you dream again when all your dreams are dead?

How often it is a girl and the light in her eyes that draws the man from the way he was going and had meant to go. And he utterly unaware; all he knows is that one day a girl looks at him—and there is magic in the air. He does not know that Woman was created second, to embody Man's higher longings. The sea is a-surge with his own emotion, the winds a-whisper with his own heart's song; how can he think and know that his future years are hanging on whether, in this magical hour, his secret dreams are but a lie?

But he who hurries down the wrong way, after deceptive and petty things, must have the bitter awakening.

Young Hi Daggett did not know the magical hour was upon him that October night he sauntered into Thiebaud's road-house and met Thistledown in the garb of a waitress. Nor did he dream of the cruel tests that would crowd upon him before that hour was run; nor the amazing outcome—especially he did not suspect that, now, the threads of his Fate were held by those slim, swift, imperious hands.

Thistledown, who shall be your judge? There were many in Fairfield—and in other quarters that knew you, too—to sit on you in judgment. They were angered when you laughed lightly at their decree. Your laugh was gay bells set free, the gladness of youth was in your step, and you were wondering what life might give.

You were the child of a summer afternoon when life, on gauzy wings, lives ardently its ecstatic hour; soft wind and sunshine endowered you. Young Hiram Daggett was not the only man to look on you and give thanks to a kind Creator. Even those who berated you admitted your dazzle. They knew nothing, then of the tears behind your laughter; could not comprehend the hidden unrest,

the blind alleys of discontent and vague, eager upreaching which can make, along the secret paths of youth, such arduous, terrible adventure.

Hi Daggett might have understood had he known—he was young also.

But how could Hi know? For so long, even on the most external aspects, he was kept guessing.

The village of Fairfield lies over the border of Connecticut and maintains a certain rural air even in its business section but it is near enough to New York to be classed a "suburb," and is joined with the big city by a well-known highway. This motor thorofare, crowded with traffic, usurps the town's main avenue lined with elms and old-time Colonial houses, and with old-time traditions. There are many left in Fairfield to lament their avenue's degradation—they are of the true local aristocracy, and they lament it as they lament the dead glory of the deserted old De Bossert estate, once a show-place, as they deplore the pretentious *nouveau riche* colony which has lately sprung up out along the shores of the Sound, as they deplore the Daggett Paper-Box Manufactory which was established a full generation back, and as they bewail the thriving road-house which old Leon Thiebaud, a few years ago, came out from New York to set up, just overlooking the town!

This road-house is no eyesore of itself. It stands high above the motor thorofare, up a steep curving driveway. Old Leon was an Alsatian, and he built and beautified his hostelry after recollections cherished in memory. It was a gleaming little chalet—with its white stucco walls and roof of red tiles it looked like a toy thing perched up there in its embowerment of sleek, clipped green; very pretty and "foreign-looking"—almost you expected to see little valleys and abrupt little plateaus, and sudden rushing little brooks, and goats browsing and sniffing, and other diminutive gleaming edifices scattered over the landscape. At the inn itself everything was neat and bright and colorful; in summer there were a myriad blooming things, very neat and precise, and gaily striped awnings over all the windows which, in winter, revealed themselves to catch glints from the western sun or to beam cheer and welcome to the traveler by night.

At Thiebaud's freedom and gaiety always filled the air for Leon, the old Alsatian, loved gladness and cheer.



Whether it was because of this, or because the place looked so quaintly pretty, or because of the food personally superintended by old Anna, his wife, or whether it was due to the special and excellent hospitality dispensed from his bar by Leon himself—at any rate the ruddy, good-natured old Alsatian prospered.

Cars streamed steadily up that steep drive and parked in a vulgar horde to look blatantly down on Fairfield. Even after prohibition came the cars—in decreasing numbers, true—continued to come. It was gossip that Leon “stood in” some way, and that those in his good graces could always “get something” at Thiebaud’s.

One evening in early October a low-slung rakish car built for speed came thundering down the highway at fifty an hour, plunged up the steep curving drive without a shift of gears, and two young men got out and entered the road-house.

In the old days they probably would have gone straight to the bar, but now they sauntered into the dining-room instead. Old Anna, Leon’s wife, came forward to greet them, as was her habit with all guests, and assigned them a waitress.

The waitress was new on the job at Thiebaud’s—the young men, being of the type that note such things, noted that at once, they postponed their order to eye the waitress appraisingly.

She was worth looking at. She had the singular, delicate loveliness one sometimes sees in unexpected places. The grace of her slim, swaying figure was a delight to see; her feet moved with a swift, flashing movement beneath her short black skirt. Her eyes were a gleam of softly dark merriment, and her hair was an aureole of wayward spun dusk. She had a mischievous elfin beauty—a ring on her finger that shot a gleam of fire struck the one false note; a pity to see a

tawdry counterfeit bedecking such natural loveliness.

Even when she stood still she stood so lightly poised it seemed any minute her feet might begin to dance.

The young men stared their appreciation, and one of them said:

“Hello, Thistledown! Where’d you blow in from?”

She flashed him her mischievous glance, let her loveliness strike him full in the eyes.

“That’s a pretty name, Thistledown,” she said. “But my name’s Dolly.”

“That’s short for Dorothy and some way I never knew a Dorothy I liked,” said the young man; then: “Dolly what?”

“Yes, Dolly Watt,” replied the waitress amiably, as if one name were as good as another.

The second young fellow laughed and Dolly, holding herself like a queen but with no stiffness in her, with dignity inquired:

“What will you gentlemen have this evening?”

“What do you recommend?” from the one who had done the talking.

“The chicken sandwiches are very nice, sir. Or something hot, if you like. And coffee, sir?”

Her attitude and manner were respectful—almost too respectful. The young patron laughed, and shook his head.

“The sandwiches are all right—but no coffee! Tell Leon to send us a couple of his tall glasses, the taller the better. And some cracked ice in ’em—lots of cracked ice. And some ginger ale—but not too much of that. The rest of the contents we’ll leave to his discretion.”

The waitress’ eyes seemed to take on a sad reproach.

“It’s against the law to sell liquor, sir,” she reminded him.

“Oh, let’s hang the law!—just tell Leon it’s Mr.

The waitress was new on the job at Thiebaud’s—the young men, being of the type that note such things, noted that at once. They postponed their order to eye the waitress appraisingly. She was worth looking at. She has the singular, delicate loveliness one sometimes sees in unexpected places





Daggett. My name's Daggett," informatively, "and this is my friend, Mr. Loft."

Dolly nodded gravely at Mr. Loft, but for Mr. Daggett the reproach in her eyes did not lessen.

"Have you no respect for the law?" she murmured, stooping to brush from the cloth an imaginary crumb.

"Not much," young Mr. Daggett answered honestly.

Then suddenly he laid one of his hands over hers flashing across the cloth.

She didn't snatch her own away, that swift withdrawal was too imperious for mere snatching. But over her hand a tide of color poured—and the genial offender stared in a sudden ludicrous disquietude at that blushing hand; he seemed astonished, almost embarrassed.

"I'm—sorry," he muttered. Then, recovering his insouciance:

"Now, trot along to Leon—you'll find everything's all right."

The girl looked at her hand and shot him a brief timid glance, and became beautiful in a new way; her eyes said he was very cruel, and that she was holding back tears only till she was out of sight. But—was that an imp of laughter lurking just behind the timidity?

As she moved away she might have been some sister of Mercury, that young messenger of the gods, bearing a tray. Surely there were invisible wings on her shoulders and heels, and the air seemed to stir and quicken as she passed.

"A pippin for looks," commented the youth introduced as Mr. Loft, gazing after her with approbation. "A little of the devil in her, too, I'd say."

"Maybe—but did you see that blush?" Young Daggett had a puzzled, half-frowning look on his face. "Why in thunder did I start in apologizing like that?—pretty waitresses don't mind a bit of friendly attention."

"Where's your dash and speed, boy?" Then, bantering: "I'd lay my last ten bones you'll be burning the road to Leon's from now on."

"Oh, stow it!" But young Daggett's cheerful grin was not without a certain zestful anticipation.

Meanwhile the waitress he had called "Thistledown" had sped on her invisible wings past alert-eyed old Anna, giving her a bright little nod, and on into the erstwhile bar which, despite its desolation, Leon still held as his sanctum.

The ruddy old Alsatian looked up and his twinkling little eyes twinkled even more to behold her.

"Ah, little Miss Dolly! So chic in the cap and apron!"

She preened a little. "Do I really look nice in it, Leon?"

"Like a fairy that goes to the masquerade," he an-

swered, beaming his admiration. Then: "And how goes everything?"

"Fine! It's been a great lark. And now there's a young man out there who's very good-looking and very audacious and wants two of your tall glasses—not empty. His name's Daggett."

"Ah, yes—Mr. Hi. He's a nice boy, a very nice boy; be agreeable to him, Miss Dolly."

"Shall I let him hold my hand?" the girl asked demurely.

"Eh, what?" demanded Leon, startled.

"He wanted to hold my hand a while ago," her eyes dancing.

The old Alsatian made as if to heave his unwieldy frame over the bar, suddenly angry and explosive.

"He insult you, the dog? Wait—I fix him! I tell him who you are!—then I throw him—"

But the girl caught at his arm and began patting it, placating and beseeching.

"Oh, no, Leon—you mustn't do that! I don't want him to know—not anybody. Anyway, he didn't mean anything—I'm not really offended. I think it's mostly a good joke—see, Leon, I'm laughing."

She cajoled him and patted him till old Leon forgot his wrath, and chuckled, and began mixing the "nice boy's drink."

Alert-eyed old Anna appeared.

"For whom is that?" she demanded, eying Leon's operations.

Dolly answered. "For Mr. Daggett and his friend."

"Too much he has had already, that young man," declared Anna. "There! easy—easy, Leon—too much that is for them." And she

briskly moved forward, firmly took the bottle from his hand, and carefully measured back a portion from each glass. "It is of the dearest Scotch you give them besides," she added chidingly, "and with such a bigness."

"Tst, Anna! you should not be of such thrift," rebuked the husband. "Tho man possess precious possessions—yes, and tho he possess the goodness of God, also—these things will remain sleeping and useless unless quickened by the sunshine of love and watered by joyous service to others. That young man is my good and esteemed friend—with him I forget the price of my best, and give him a big measure gladly."

"Ah, you and your talk!" retorted Anna. "Moreover, many are there who share not this esteem of your friend—they think him a wild and bad rascal!"

"No, not truly," denied Leon, with a sage shake of the



Then she clasped her arms impulsively around the older woman's neck, and kissed that harsh-skinned cheek. No one had caressed old Anna for these many years, but do you think she was too old or too stern to feel those young warm arms clutching her? Those that say that women cannot truly love each other tell a lie





A slim figure ran from the sidewalk out into the street and stood there, deliberately facing the oncoming speeding car. With a screeching at the brakes and a muttered oath, young Daggett brought the car to a standstill in the last fraction of a foot

head. As he spooned the ice he continued, in the manner of one loving to talk and expound:

"Youth is a treacherous sea, and that Mr. Hi, he sails it with his course not fully charted; however no man can despise him—not truly. That is because men do not look down upon us for what we do; they look down upon us only when we look down upon ourselves. And Mr. Hi, that young man commands yet his own respect."

"Ah, tst!" answered Anna, losing patience.

Leon halted his task to take an attitude and continued, rather grandiosely:

"Now me, myself—it is possible that I fill my humble tasks with so much joy of good service and gladness of heart as to command the respect—yes, and the friendship!—of all men."

"Of such as Mr. Hi Daggett, perhaps," Anna acquiesced testily. Then, condemningly: "It is for such as he, who abuse the good wine and liquor, that this accursed prohibition law has been made."

"Tst, tst," said Leon.

"And for such as you," added Anna with an expressive glance. She held the whiskey bottle against the light and marked on the label the height of the contents. "See to it that you do not indulge yourself of the best also. Yourself, like Mr. Hi, you have had too much already tonight."

Her tone was severe but Leon went on with his work, amiably unperturbed.

"Tst, you worry too much," he answered. "That worry is a poison—remember your digestion, Anna. Remember that man does not live by bread alone—he lives equally by his ideas. Good food taken

with worrisome ideas, it produces poison in the body."

"Think not of my digestion—think rather of the swollenness that attacks your own feet," Anna flung back triumphantly. Leon did not trouble to answer, but busily set out his completed glasses on the tray; and the girl Dolly, who had listened to this argument with the indulgent air of one who had heard the like from them often before, moved forward to pick up the tray.

Old Anna forgot her scolding to regard the girl solicitously.

"Are you becoming weary, Miss Dolly?—your eyes are of that brightness they look too bright!"

"No, Nanny, I'm not a bit tired."

"Such a mad prank!—I should not have allowed you."

"Dont fret, Nanny—now, if ever I have to take the part of a waitress, I'll know how to act! Besides Leon says I look nice in my uniform, and a young man's eyes have told me the same—maybe I should change my vocation!"

And the girl whose looks suggested thistledown flashed her mischievous smile and wafted off with her tray, on her invisible wings.

Anna gazed after her with an affectionate but doleful headshake. "Such pranks—and no one she will let say a word! Pray God that no harm will some day befall her!"

"That little girl is all right, Anna," said Leon. "It is the uncertainties and the dreams of youth which must have their way with her. And this is well—those who never dream air-castles, they never build any castles; and those who never dream of wondrous things, they never attain them."



Out in the dining-room Dolly was placing the two young men's order on the table; as she stretched out her hand the ring on her finger gleamed again. The one who was young Mr. Daggett looked at the hand, then at the girl, and addressed her again.

"I forgot. Go and tell Leon to fix up another, Thistle-down. For yourself—for being a good girl."

"Good girls dont drink," answered Dolly.

"Oh, yes, they do—when they can get good stuff. Like this."

But Dolly shook her head. "Anna wouldn't let me, sir." Her tone was fearful, but her eyes were dancing.

Young Daggett grinned. He was a good-looking young fellow, in a broad-shouldered, *insouciant* way. The set and swing of his shoulders showed physical power and a certain careless ease. His features and expression gave an effect of good humor spiced with daring. His fair-colored hair looked as if he had been driving without a hat, ruffled so that it glinted with gold—unruly gold. His eyes were very blue, bright and audacious. His clothes were rumpled and he was a bit grimy from the road, but this seemed only to heighten his air of joyous and casual confidence.

Grinning up at her, he asked:

"Is Anna very strict with you, Thistledown?"

"Anna is always kind," replied the girl, altering her demeanor somewhat, speaking more soberly. "And my name's not Thistledown, sir—I told you it's Dolly."

"I know—Dolly Watt; but I like Thistledown better. I'll call you Thistledown—you mind?"

"It doesn't matter what you call me, I guess, so long as I bring the order." Then, earnestly but with a sly twinkle: "You mustn't get fresh with me, sir—Anna wouldn't like it."

Daggett's companion, young Loft, laughed, and young Daggett scowled at the laugh then decided to grin.

"You're a teaser—I haven't quite got your number," he said to the girl. Then, leaning forward: "Say! would Anna mind if you came for a ride some night?"

Dolly's eyes widened and she started back. "Oh!" she said.

Young Daggett continued persuasively:

"I've got a pretty good little boat—it can cut the wind, if you like to go fast."

"You're a wicked young man," answered the girl.

"Talking about your swell car, and tempting me to lie to my kind mistress and go sneaking off. Sure, sir, life is hard for a working girl when she's not ugly!"

This was sheer levity, and the mocking mischief in her eyes tried no deception. Then suddenly her mockery vanished, her expression changed and she became a different person: Once more she looked timidly at him and once more became beautiful in a new way: her eyes said that he was unkind, that he had made her unhappy. She held herself like a queen, but spoke with a sad humility rather than pride as she added:

"I'm just a servant girl—but I cant accept your invitation, thank you."

And she sped off with her tray as if to win a race against tears.

And young Loft said:

"Whew! She's a melodramatic young person, isn't she?"

"Maybe—but for a minute there I felt like a bully. Funny!"

His friend chortled at that, but young Daggett's eyes for a moment held their arrested frown. Then he shook his powerful shoulders and lifted his glass. "Well, here's how," he said, and half-emptied his glass at a gulp.

Anna herself attended to their bill, and the pretty new waitress hadn't returned again when the two left their table and made their way, none too steadily, to pay their respects to Leon.

The old Alsatian greeted them genially, exchanged pleasantries, and was garrulous after his fashion; but he became suddenly less expansive when the girl Dolly's name was mentioned.

"Tst!" he said. "You young fellows, you look at your food and drink, and not at my girls!"

"Oh, your girls are safe, Leon—anyway most of 'em have their looks for their safeguard. But this Dolly—she's a looker!"

Leon's twinkling little eyes suddenly sharpened, gleamed. "You take care—you dont talk loose like that about that girl!" He brandished his fist. "Already you have tried to hold her hand! You like to make the flirtation with her—is it not so?"

Well, you stop that—you not bother that girl!"

(Continued on page 92)



Daggett slid over to the other place, assisted by Dolly's not-too-gentle shove. They were scarcely settled when the motor-cycle roared up and came to an abrupt halt on the side next to the driver's seat





The Metro studio sprawls over a sun-scorched, dust-ridden area of four square city blocks. It presents a neat front with trim, green hedges and palms planted at carefully spaced intervals along the cement walks. But inside it is the maddest, most rakish collection of shacks, bungalow offices, dressing-rooms and stages imaginable

## Vignettes of the Studios

### III. The Metro Studios

By

SALLY STEELE

THE EDITOR'S NOTE.—*The above is the third of a series of articles which will portray the various California studios . . . the studios as they appear to the observant spectator, differing as radically in appearance as they differ in atmosphere and in the films which are photographed behind their "No Admittance" signs*

**S**OUTH of the Boulevard, where narrow residence streets trail off toward the oil-well district, the Metro studio sprawls over a sun-scorched, dust-ridden area of four square city blocks.

One stumbles upon it accidentally, perhaps. It is quite possible to live in Hollywood for years, without passing this way.

Absurdly, the studio lot suggests a housewife whose parlor is in order while confusion reigns in her kitchen. It presents a neat front, with trim, green hedges, and palms planted at carefully spaced intervals along the white cement walks. But pushing and jostling beyond the proper buildings lining the street, is the maddest, most rakish collection of shacks, bungalow offices, dressing-rooms and stages imaginable.

It is the Studio of Extremes.

Jackie Coogan drives thru the gateway in his Rolls Royce, followed by Bull Montana in a small red Buick. Alice Terry dreams in remote beauty while Viola Dana kicks up her heels and turns handsprings.

Strangely, tho, the personality of one individual dominates Metro as no other studio is dominated.

Rex Ingram.

Here is not so much a motion-picture plant with various producing units, as it is the corner of Hollywood

where Rex Ingram works. When he is engaged in filming a picture, life surges with vivid intensity to every corner of the lot. An eager alertness is in the air. Metro is living, breathing, with fresh vigor.

When he is gone, Metro droops to the other extreme, thru indifferent and colorless days.

A strange domination—yet not so strange when you recall that Ingram has been the most vitalizing force in Metro's growth. He brought it smashingly to the foreground with "The Four Horsemen" and created the "Latin Lover" vogue.

The shabby, rutted road might well be called the Pathway of the Latin Lovers. Every pomaded, black-eyed juvenile in Hollywood treads it hopefully.

Did not Rodolph Valentino come down this street one day, utterly unknown, and walk thru the narrow entrance-way to the most sudden, extraordinary fame ever recorded in Celluloidia?

Ramon Novarro, they will tell you, is following Rudy to success. I may be next! Or I!

Metro might be able to tell you how many failures there are for every success approaching Rudy's or Ramon's. Probably tho, it is much too busy to keep count of them. Who would be interested, anyway?

The lexicon of the Boulevard holds no such word.





DEAR MRS. ERICH VON STROHEIM  
SEND CORDIAL CHRISTMAS GREETINGS  
AND BEST WISHES FOR THE NEW YEAR.

Merry Christmas!  
Merry Christmas!!

The Christmas cards of the stars are varied and beautiful to behold. And most of them use the same card every year. Erich Von Stroheim is one of the many who has had the letters of his name arranged to form a decorative design. The Von Stroheim's card is a warm blue and is engraved in dull gold



Hearty Christmas Greetings  
and Best Wishes for  
a very Happy New Year  
Mr. and Mrs. Richard Barthelmess



Wishing you  
a Merry Christmas  
and a Happy New Year  
William Gish

A formal card for the young Barthelmesses. At the holiday time, Mary Hay discards her stage name for the name she took in marriage. And like hundreds and hundreds of other young couples, the Barthelmesses send out a joint card to express their good wishes. Harold Lloyd's card is light-brown with a dark-brown border. And the letters of his name are in gold on a sapphire background

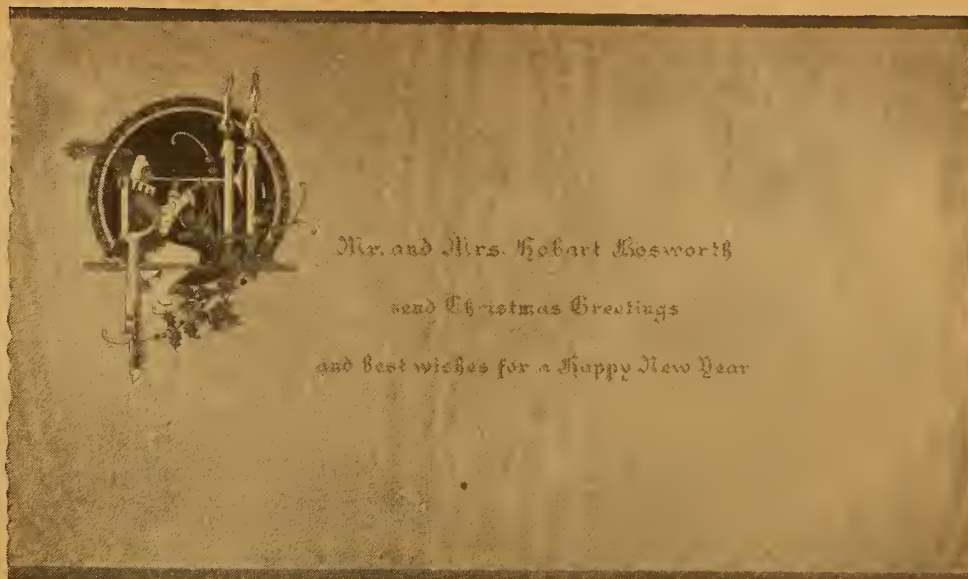


Harold Lloyd  
extends Christmas Greetings  
and all good wishes for your happiness  
in the New Year

The background of the greeting-card of Lillian Gish is a dull grey, but the bird in the paneled winter scene lends his bright plumage to make her card gay



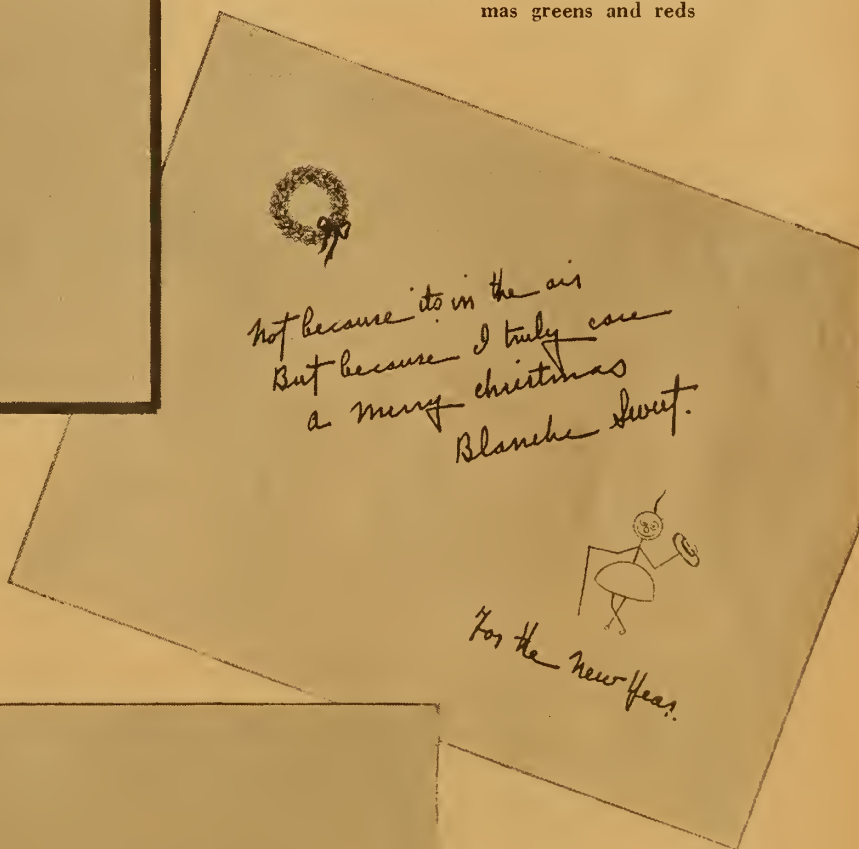
An Array of  
Christmas Cards  
Which Carry  
the Greetings of  
the Stars



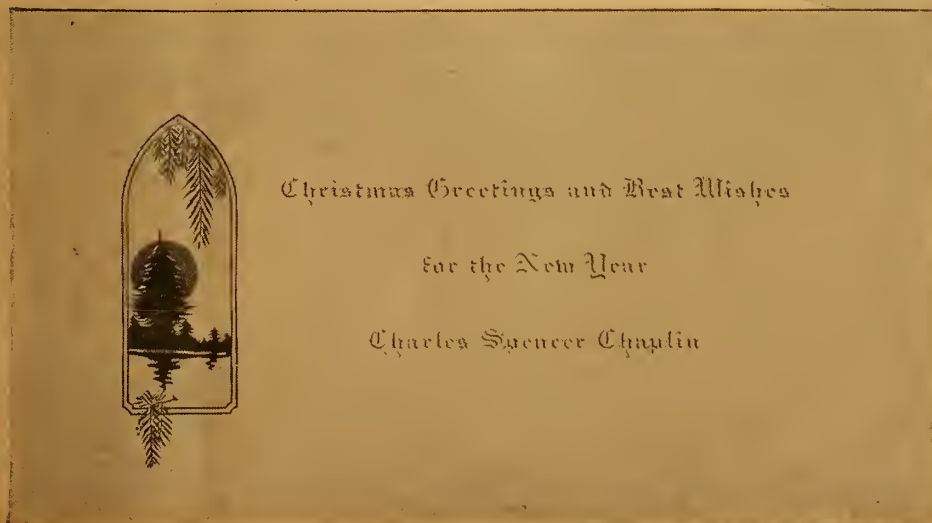
A trumpeter, burning candles, and holly sprigs, all engraved in the holiday colors decorate the card of the Hobart Bosworths. And, at the left, is the simple and dignified card of Marjorie Daw. It is also engraved in Christmas greens and reds



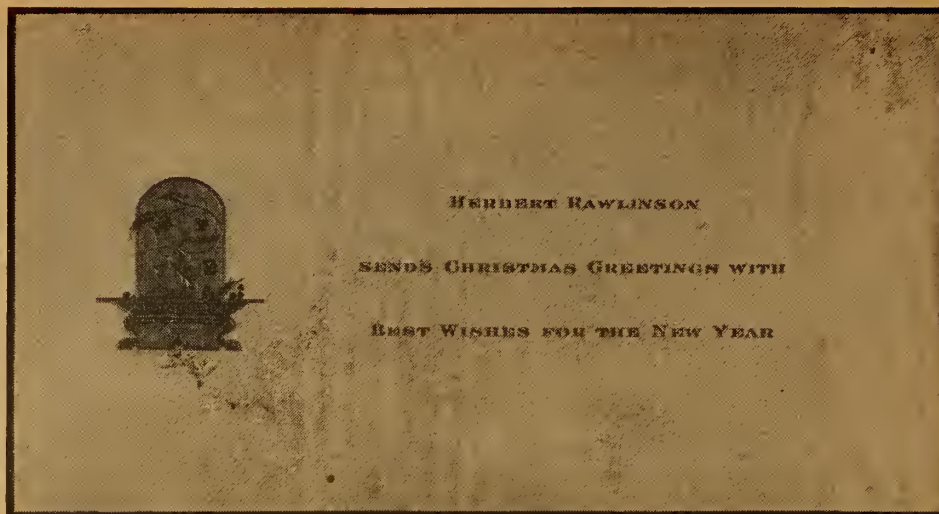
Charlie Chaplin becomes Charles Spencer Chaplin and he also goes in for dignity in the greeting-card which was treasured in the Hollywood homes to which it was sent. For there is a social ladder in the movie world and Charlie is of the cinematic Four Hundred



A jolly and friendly spirit marks the quaint card Blanche Sweet's friends receive on Christmas morning. It is engraved in black, except for the holly wreath, which is done in natural colors



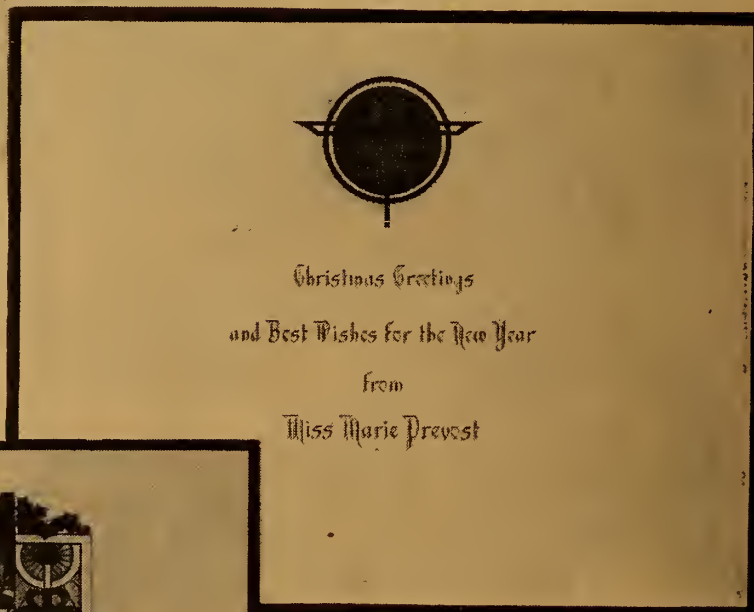




With sincere greetings  
for Christmas and best wishes for  
much happiness in the New Year  
Elsie Ferguson

There is a masculine simplicity  
to the card of Herbert Rawlinson.  
It is buff color with a red  
border and a panel decoration,  
which also lends holiday reds  
and greens. And at the left are  
the bluebirds which Elsie Fer-  
guson sends her friends every  
year

Warm reds and greens and golds have gone  
into the making of the greeting-card which  
is more dignified than you might expect  
little Marie Prevost's card to be



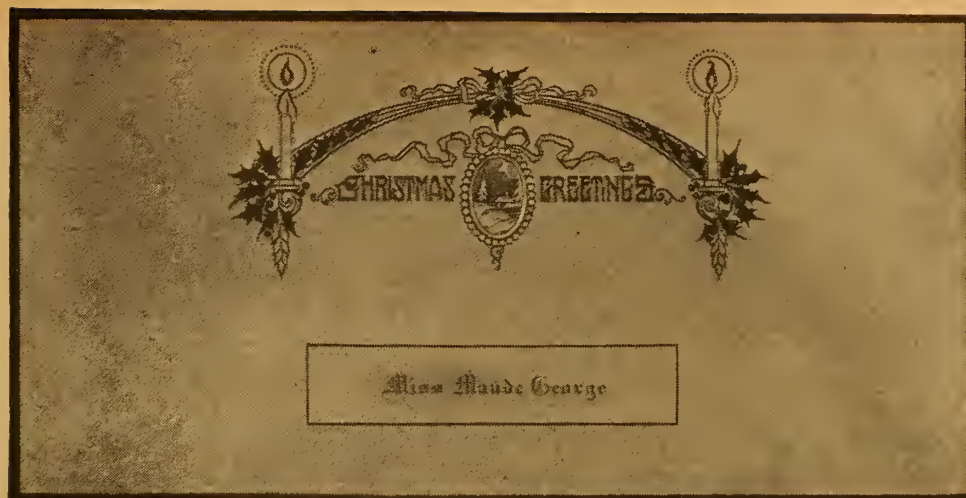
Christmas Greetings  
and Best Wishes for the New Year  
from  
Miss Marie Prevost



The Season's Greetings  
and all good wishes  
for the New Year  
Mildred Davis

Mildred Davis has gone to the  
wise men on their camels as a  
panel decoration for her mes-  
sage of good-will. It is a brown  
card made festive by the warm  
rich colors painted in the panel

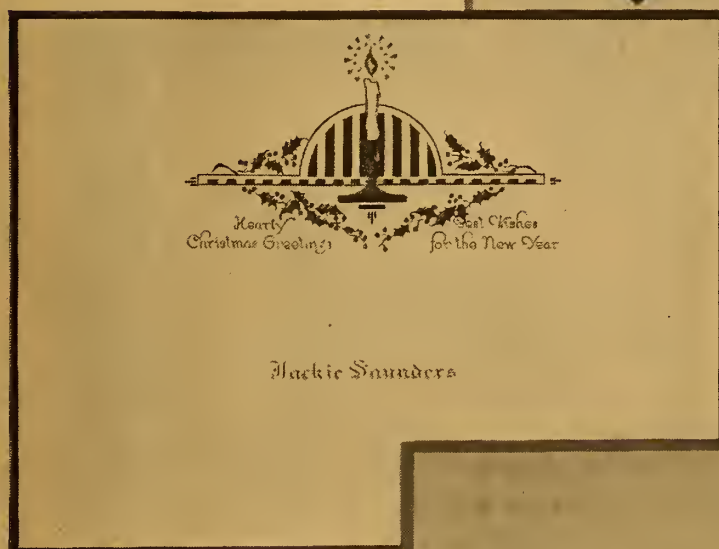




Christmas candles burning brightly and festooned with holly decorate the cards with which Maude George remembers her friends. Her card, too, is brown with a bright red border and holiday colors worked into its decoration



Christmas Greetings  
and Best Wishes for the New Year  
from  
Mr. and Mrs. Norman Kerry



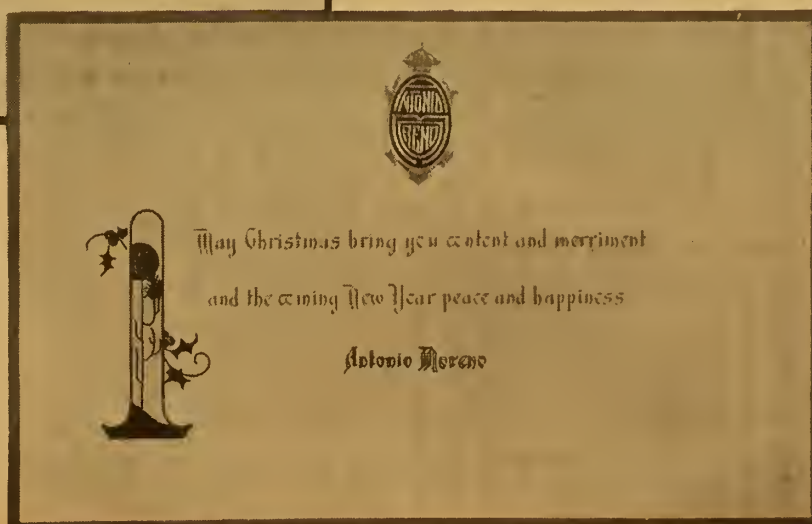
Heartly  
Christmas Greetings

Best Wishes  
for the New Year

Jackie Saunders

A parrot painted with brilliant plumage calls out the Christmas wishes of Mr. and Mrs. Norman Kerry. Then, at the left, is the daintily engraved card of Jackie Saunders . . . also festive with reds and greens

And the card of Antonio Moreno is a dull green with his name-crest and the greeting engraved in silver. And in its slender panel are painted the holiday colors



May Christmas bring you content and merriment  
and the coming New Year peace and happiness

Antonio Moreno

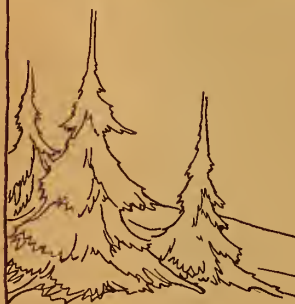




Photograph by Edwin Bower Hesser

## Great Expectations

On Christmas Eve, Babby Peggy discards socks in favor of a stocking. For, after all, socks permit little more than an orange in the heel with a doll to stick out of the top. While a stocking leg . . . well . . . that suggests greater possibilities





# I Cant Forget These

Several Incidents Which  
Tommy Meighan Related

To

HARRY CARR

**T**HERE is one incident in my motion-picture career that haunts me.

One day while I was working in the Long Island studio in a Famous Players picture, I was summoned to the telephone by a stenographer who came on the set—in itself an unusual circumstance.

She said that one of the hospitals had called up and explained that a dying child had begged to see me.

It was his mother who had phoned. She said that the little fellow had seen me in "The Bachelor Daddy," at the theater and was begging to have me brought to his bedside. She said the doctor thought it might possibly do some good, such things had been known to happen.

I left the set at once and hurried to the phone to tell the mother that I would stop work and come at once.

The voice at the other end of the phone said:

"What number please?"

The phone call had been accidentally cut off. A careless telephone girl had pulled a plug and brought about a tragedy.

I tried for a long time to find her. I phoned every hospital I could think of but they get hard-boiled at hospitals. I hadn't an idea of the

"There are four great personalities that stand out in my memory as the greatest with whom I have come in contact," Tommy Meighan said, "David Warfield, Geraldine Farrar, John McGraw, the baseball magnate, and John McCormack"

Photograph by  
Donald Biddle Keyes



At the left are Tommy and Lila Lee in his new picture, "Woman-Proof." And at the bottom of the page is a new portrait of the screen's beloved and genial Irishman

child's name and the hospitals wouldn't bother to find out.

But you can imagine that mother's feelings to make such a request and then hear the receiver hung up on the hook.

Another time I had a somewhat similar request with a different outcome.

I was visiting a friend at Roosevelt Hospital when a woman stopped me in the hall. She was very much embarrassed but very much in earnest.

She said her little girl was very ill but that they could not induce her to take castor-oil.

In some way she heard that I was in the hospital and with the perversity of childhood, said she wouldn't take the castor-oil unless Tommy Meighan would hold the spoon.

This seemed an awful way to return such devotion but I fol-





Photograph by Donald Biddle Keyes

Alfred Green directed "Woman-Proof." And, just below, he is seen behind the camera lines with Tommy

Once when a mother telephoned the studio that her dying child was crying to see Thomas Meighan she was accidentally disconnected. He tried all hospitals trying to locate her in vain. Imagine her feelings when, after making such a request, she heard the receiver hung on the hook



lowed the mother into her sick room and poured such a dose of castor-oil as would cure anybody of pretty nearly anything. The young lady drank it without a murmur but her eyes looked unutterable reproaches at me over the edge of the spoon.

Another experience that affected me very much was a letter that came to me from a blind girl in Australia.

Her mother wrote to me that her daughter had been sightless from childhood; but that her favorite amusement was going to motion pictures. As the picture went along, the mother would describe every incident and character. For some reason, the girl had adopted me as her favorite actor. I shall never forget the affectionate letter she wrote me telling what I had meant to this lonely child, in her darkness.

Some of the most interesting experiences I have ever had were in Sing Sing where I was making a crook-picture.

One day I was working at a scene in the prison yard when a voice came from somewhere in the upper cells:

"Hey, Tommy, don't you need a couple of good villains for the picture?"

It seemed funny and yet pathetic at the same time.

One of the most interesting men I met at Sing Sing was Mr. Chapin, the famous editor of the *Evening World* who is serving a life sentence for murder.

When he first went in, they let him act as editor of the prison newspaper. Instead of making him happy, it made him supremely miserable. He became impossible to get along with, and made everyone else miserable.

Finally at his own suggestion, they let him start a garden in the prison yard. He sent all over the world for rare specimens of flowers and nursed them as a mother would a baby.

(Continued on page 87)



# Once Upon a Time . . .

By

JULES AGRAMONTE



**BILL  
HART**

*The Second of a Series  
of Drawings Depicting  
Stellar Childhoods*



Once upon a time . . . perhaps . . . a little fellow named Billy Hart found a cowboy's costume under his Christmas tree. And there we have the bad man of the movies in embryo. . . . As for Pola Negri. . . . We are sure her parents sighed over her baby wiles . . . called her a little Carmen . . . and murmured in pity for masculine hearts when Pola would be grown. An Infant Terrible!

**POLA  
NEGRI**





Photograph by Abbe

The Misses Constance and Norma Talmadge . . .

. . . of Los Angeles, California, who plan a short pleasure trip  
to Europe before the Spring



# Name The Man!

By

PETER ANDREWS



"Don't be a goose, Fenella," young Victor Stowell snapped. "You're much too pretty and your ankles are far too trim. It's a crime to waste 'em, even on the deserving poor . . ."

"DON'T be a goose, Fenella," young Victor Stowell snapped. "You're much too pretty and your ankles are far too trim. It's a crime to waste 'em, even on the deserving poor. You——"

"Victor, stop, be serious," the girl retorted half-angrily. "Your attitude about women is just ridiculous. You know perfectly well that we are as intelligent and adequate as men are, but you won't let us prove it. Your only argument against sex equality is, 'We're on top now and we want to stay there. Therefore, down with women!' You make me sick."

"That last remark sounds human anyway," replied Victor, who was fresh—very fresh from law school and, of course, knew everything. "It's no use, Fenella. You're much too feminine to be a feminist. And besides I want you to stay here—with me. You half promised to, Fenella dear. And now, just because somebody or other wrote you a letter you have to dash off to London to be Lady Warden of something or other. As a settlement worker you'd be a washout. Ha, ha——"

Fenella Stanley stamped her ornamental foot, wholly angry now. "You have no conception of duty Victor," she cried, her voice growing shrill. "This is only a small beginning, but it is my burden and I mean to shoulder it, while you loaf here on the Isle of Man. I don't care if your father is Deemster. He's a dreamer and so are you. You'll never take his place. You're too frivolous."

"After this display of temper," sneered Victor, "perhaps it's just as well that you are leaving. Hope all the little orphans, or prisoners, or imbeciles or whatever it is you have elected to serve, profit by it."

"You are insulting Victor. Certainly I shall accept the position after this," responded the angry girl. "Good afternoon."

"Oh, I'm being dismissed am I?" muttered Victor, twisting his cap tortuously. "Well, good-bye, Fenella."

Remember *you* made the choice. Hope you'll be happy."

But she wasn't happy and neither was he. As soon as he was gone Fenella tore the London letter viciously into a thousand pieces and promptly dissolved in tears. Regret still heavy upon her she hastily scribbled a penitent note to Victor telling him she would stay here with him and that she loved him and all would be as before. Her father was Governor of the island and a great friend of Victor's father, the Deemster. She would find something to do here. Surely these two men would know of places and persons she could unleash her unbounded energy and enthusiasm upon. She rang for a servant and dispatched the letter.

Victor pursued his leisurely way from the great house to his own humble old-fashioned apartments, up above a row of stores in the market section of the town. There, Alick Gell, his closest friend awaited him. There they studied law together, each in his heart determining to be a great attorney.

"What's up?" asked Alick immediately. "You look as tho you could commit a murder."

"Nothing," answered Victor. And later, "Fenella and I have quit. She practically ordered me out of the house. Fenella's a fiend in a great many ways. She——"

"Oh, come now," interrupted Alick. "Fenella's all right. Let's go out and get some air. There's a dance down at Marty's. We might drop in later. Forget Fenella for a while. Everything will look different in the morning."

"All right," agreed Victor, still angry and hurt. "I'll forget her forever. Come on."

In a little cottage on the outskirts of town a young girl dressed feverishly for the Saturday-night dance; weary from a week of monotonous labor; bored from association with uncongenial people; wounded and mortified by the mockery of a sarcastic stepfather. Bessie Collister was humble but ambitious. Her stepfather, being a true



son of the soil despised the affectations of the so-called better classes, and was merciless toward his daughter's little attempts to make a fine lady of herself. When he saw her dressed in her best for the dance, it afforded him only another opportunity to be disagreeable.

"Mind, you be in at eleven," he snarled, "not one minute later, or I'll lock the door on you."

"Eleven is early, father," interposed Bessie's usually timid mother.

"Eleven it is," thundered the man. "Another word an' she'll not go at all. Dancing like a great lady! The likes of her to be wastin' her time that way. I lock the doors at eleven, to the minute."

But Bessie and her mother had got as far as the gate. Her mother gave her an affectionate and anxious pat. "Better heed him, daughter. I'm feared he means as he says."

"Oh, I'll be home all right," carolled Bessie on her way down the hill.

Bessie carolled because she was happy. She knew her sweetheart would be at the dance. Alick Gell was above her in station but he was truly fond of her, and she of him. Some of Bessie's vaulting ambitions seemed about to be realized. So Bessie was happy, the sort of happiness that radiates and communicates itself perceptibly to others. Victor Stowell warmed in its glow. He danced with Bessie again and again, conscious of the fact that while she had been at first a little awed by the attentions of so fine a gentleman, she now felt that she had succeeded in entertaining him, and so aired all her gypsy graces and primitive loveliness to ensnare him. They bade each other a reluctant good night. Fenella was become a vixen

and Alick Gell, a clod, tho both Bessie and Victor knew it was only a momentary madness.

It started to rain with a little warning patter. Bessie hastened her steps, not so much to avoid the rain as to get home by eleven. She gaged her stepfather accurately. But not the time. It must have been after eleven, for the door was locked, and Bessie knew how futile a knock, or even a prayer would prove. No use wasting time there. She turned back down the lane toward the road. It was raining hard now, as only an English sky can rain. Perhaps some of her friends in town would be up. She'd have to try anyway. Her flimsy finery swished about her legs in limp reproach. She tossed her bedraggled hat aside and the rain drops glistened in her tangled curls. A little song welled in her heart and a smile curved her lips, for down the street came Victor Stowell, walking off his bad humor in the rain.

"Bessie!" he exclaimed. "What under the sun are you doing out here in the rain?"

"My father locked me out," she said, and smiled. "I dont know what to do or where to go. I'm soaking wet."

"Why, why, you can come to my rooms—I suppose," Victor hesitated. "I've a fire and—and—a bed at least."

Bessie impulsively laid her hand on his arm. "Oh you're good," she said, and the madness was upon them once more.

Victor turned over his rooms to Bessie and went upstairs to find another place to sleep, but he couldn't arouse anyone, not even the caretaker. So he came back to his own place a little fearfully. On a rug before the fire Bessie lay luxuriously. She half arose as he returned, and his bathrobe which she had flung around her slipped down, perhaps farther than it needed to. Victor caught his breath. "I'll have to sleep here," he said huskily. Bessie smiled, a slow, deliberate, but none the less delirious smile.

"You—you—little beauty," Victor said thickly. "I'm crazy about you." Bessie only smiled again and tilted her head back for his kiss.

Unheeded on a littered desk lay a pile of unopened letters, one of them Fenella's.

\* \* \*

One of the rarest things in the world is a man who is willing to pay for his

Bessie and her mother had got as far as the gate. Her mother gave her an affectionate and anxious pat. "Better heed him, daughter. I'm feared he means as he says"







She half arose as he returned, and his bathrobe, which she had flung around her, slipped down. Bessie smiled, a low, deliberate smile

mistakes or to endure the punishment he deserves. Women bow far more easily to the inevitable. The fact that she must always pay has become a catchword. But here on this placid isle the usual situation was reversed. Victor Stowell, young, quixotic, felt in honor bound to marry Bessie Collister. He didn't want to marry her, neither did she wish to marry him, but here she was, painfully if surely being made a lady of, so that she might acceptably fill the high estate of the wife of the man who would undoubtedly one day be Deemster of Man. Alick Gell visited her regularly at Mother Brown's where she was being remodelled. He loved her and she loved him, but both feared to tell Victor. A sorry muddle in truth, since Victor would have been only too glad to know it.

Victor was unhappy on two counts. The day after his adventure with Bessie, he definitely decided to brave the displeasure of his father and tell him that he meant to marry Bessie. His father had not been well of late and he trembled for the effect his story might have on him. But when he got home, there was the Governor and his daughter dining with his father.

"Aren't you glad I'm going to stay here?" sang Fenella's voice happily in his ear.

"Yes, oh yes, Fenella," answered Victor's voice with a creditable assumption of happiness, for the wretched boy was consumed with shame and an overwhelming feeling of unworthiness. But Fenella was too happy herself to notice his gloom and the dinner passed gaily enough, tho Victor was struck anew by the fragile pallor of his father.

After a miserable night, Victor summoned his courage again to tell his father. In the venerable presence of the man, who had been both father and mother to him, Victor started gently, but his father appeared not to be listening. With an agonized stare Victor discovered that he was dead. Added to his misery about Bessie and Fenella now was his grief over the loss

of his father whom he had truly loved and admired. With his law studies and court work Victor stifled the turmoil of his emotions. Fenella thought his trouble was all due to his loss but Alick Gell knew there was something else.

"Cant you tell me, Victor, old chap?" he begged one night. "Lord knows I'd like to help you."

"It's Bessie," poor harassed Victor finally blurted out. "I—I love Fenella, not Bessie. But I'm afraid it would break Bessie's heart to find it out."

"Break her heart, man!" Alick exclaimed, the glorious news beginning to sink in. "Why she'll die of joy. I love Bessie and she loves me—that's straight—thought she had to marry you—and so forth—how you both ever got into this muddle I cant see—still—it's all over now. I'm going right down to Mother Brown's and tell Bess. Take Fenella, Vic, old boy. Just let me have Bessie!" And Alick was off.

When he told Bessie she cried many hot tears, but Alick knew that women wept for happiness as well as grief, and so misunderstood her tears. She pleaded for a long engagement, but he would not listen and she begged him to go, which he finally did, a little mystified but too happy to puzzle since Bessie had said she loved him.

Alone in her room, Bessie gave way to bitter grief. Her heart was torn with remorse and humiliation and vain regret. She wrote a long and incoherent letter to Alick blotted with tears, telling him she loved him more than anything in the world, too much in fact to marry him. She was not worthy, so she was going away, away where he could never find her . . . only he must always remember that he was the only one she ever loved or ever could love. . .

#### NAME THE MAN!

Told in short-story form, by permission, from the Goldwyn production of the scenario by Paul Bern, adapted from the Hall Caine novel, "The Master of Man." Directed by Victor Seastrom. The cast:

Bessie Collister.....	Mae Bush
Victor Stowell.....	Conrad Nagel
Fenella Stanley.....	Patsy Ruth Miller
Alick Gell.....	Creighton Hale
Douglas Stowell.....	Hobart Bosworth
Dan Collister.....	DeWitt Jennings
Lisa Collister.....	Evelyn Selbie
Sir John Stanley.....	Winter Hall
Isabelle.....	Aileen Pringle
Mrs. Quayle.....	Anna Hernandez
Constable.....	Mark Fenton
Messenger Boy.....	Jack Murphy





When he told Bessie she cried many hot tears, but Alick knew that women wept for happiness as well as grief, and so misunderstood her tears. She pleaded for a long engagement . . .

So Bessie packed her bag and crept away; for Bessie was about to become a mother.

The new Deemster of Man was trying his first case in a crowded court-room. Alick Gell paced the tiny enclosure before him. Sweat stood out in great beaded drops upon his brow, which he mopped from time to time with a shaking hand. Was the great white wig he wore hot for the summer day, or was it the unwonted stress of this most serious case? Victor Stowell on the judge's bench wore too the long, hot, curling wig so necessary a part of English legality. But he was not hot. Rather, an icy numbness permeated his being, and when he looked at the girl on the stand the chill penetrated to his heart. What ghastly mockery was this? That the first trial of his newly appointed and long-coveted office, Deemster of Man, should be *The Government vs. Bessie Collister*, for the "wilful murder of her child!" And that Alick Gell should be her attorney! And that he had failed to

save her; And that he, Victor Stowell must pronounce the sentence of death upon her! Ah, it was too much. He closed his eyes.

How happy he had been that day, the Governor brought the news to Castle Rushen, where he and Fenella awaited him. Deemster! It was a glorious title, a noble ambition fulfilled, a mighty power he would not abuse. Now, he and Fenella would be married. And his good friend Alick and Bessie, for Bessie was back home again. Dispirited and unhappy it is true, as tho she had gone thru some cruel and nameless agony, but beginning to smile wanly once more from the dear shelter of her mother's forgiving arms at the persistence of her still adoring sweetheart.

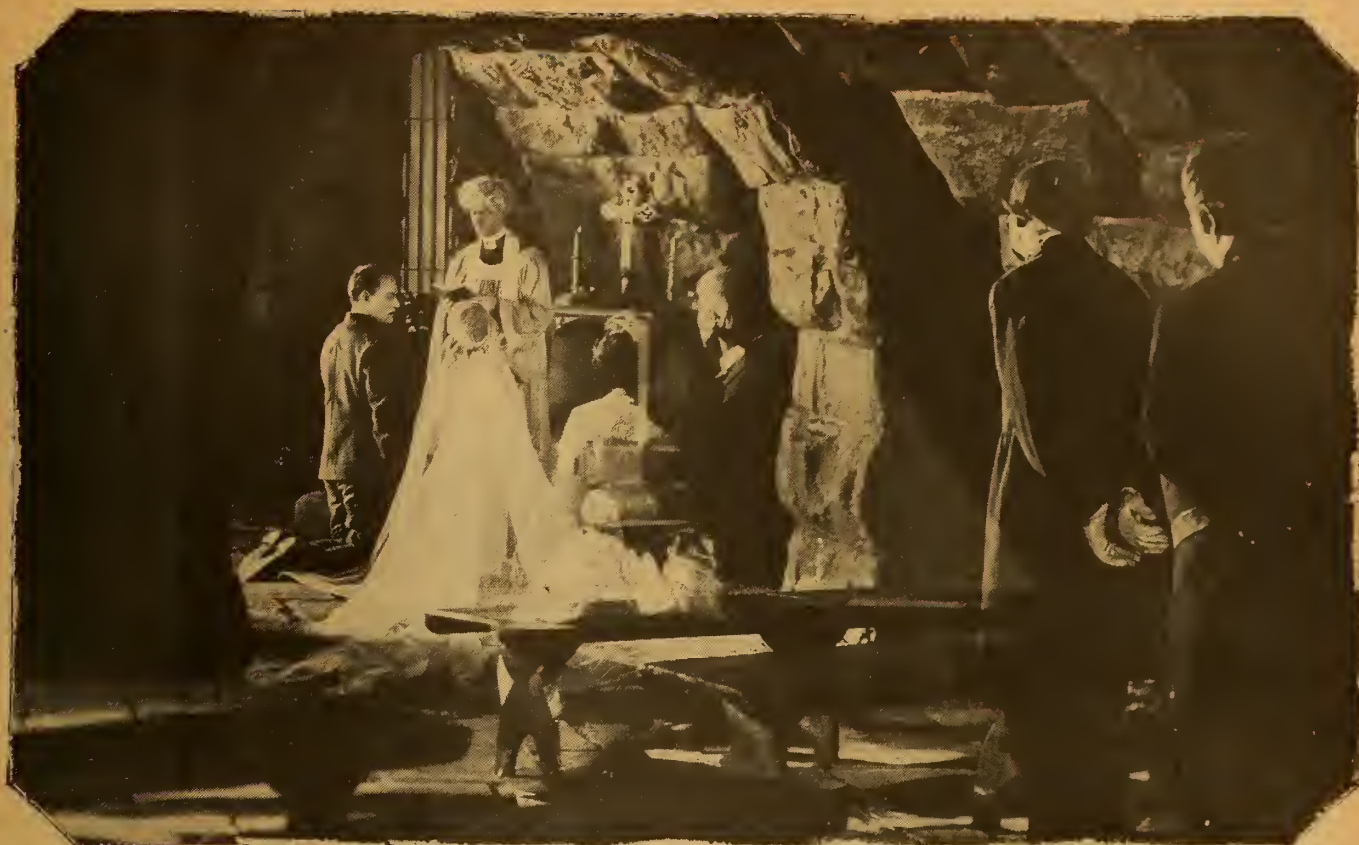
And then suddenly this horrible thing had happened. A prison van with its formidable array of officers had driven up to Bessie's house with a warrant for her arrest. In vain the terrified mother had fought and struggled against authority. They took her helpless child away to prison. Why had she come back to Man? She might have eluded justice in the crowded confusion of London. But Bessie was only a girl and could find no peace alone, so frantic was her yearning to see her mother and feel her love again. So she had come back. And here she was, before him found guilty by a jury of her peers. And he, the Deemster of Man was largely responsible for this tragic state of affairs.

In his official capacity he had urged Bessie to tell who



An icy numbness permeated his being, and when he looked at the girl on the stand the chill penetrated to his heart. What ghastly mockery was this?





On the thirtieth day of Victor's penance, the prison chapel was opened and the chaplain, at the crude altar, read the wedding-service. On the roughstone floors Fenella and Victor knelt to pledge their faith. . . . And to Victor, at least, it seemed that in another corner, another couple knelt for the sacerdotal blessing . . .

the man was that fathered the child. But Bessie had looked him in the eye and declared she would never tell, and what he felt he could not determine, whether it was relief or shame. He longed for the reckless courage to shout aloud: "I am the man, I, your Deemster," but he could not. The thought of his position, the inheritance from that father that they all respected, held him dumb. Must this desperate expiation for a moment of boyish folly be exacted from him? Must he deny the faith in Fenella's eyes? Ah, he could not. Who knows what utter despair had driven the girl to this unthinkable deed? How she must have suffered. But was not his anguish as great as hers? Did he not too writhe and twist under the lash of mental torture? But she must die. Oh never that! And Victor ground his teeth in a fury of resolve.

Kneeling one night at home before his dead mother's portrait, there came to him a way, the only way left, for he had exhausted every possible means of securing her pardon, every possible influence for clemency. He would see that she escaped.

On the night set, Victor himself carried the trembling Bessie out of her cell and delivered her into the hands of Alick. The two hapless lovers left the island immediately on a boat Victor had procured. Because of his reputation and his position, it had been comparatively simple. He breathed a gusty sigh of relief as the boat sailed away. Now peace descended upon Victor after his tortured months and he turned again to Fenella, from whom he had hidden his face for so long and told her the whole truth.

"Oh my dear," was all she said. "How you must have suffered."

"Then you—you forgive me?" whispered Victor his head buried in her lap.

"But yes, dear heart," the girl replied bravely, for she was torn by a thousand conflicting emotions. Poor wretched Bessie! Poor unhappy Victor! And Alick Gell! And poor Fenella for that matter. Now she too had a cross to bear, for the very knowledge spelt pain to her. But she hid it from Victor and they agreed to forget the past, to bury it out of the farthest reach of memory. For them the year began again and Fenella, with an understanding far beyond her years forgave her lover fully.

But now rumors of Bessie's escape began to leak out. One had seen a pair that looked like Alick and Bessie sail away on one of the fishing-smacks down in the harbor. Another found out that Alick Gell was missing. Soon the rumor was verified officially and a mob gathered outside Castle Rushen, one of those senseless gatherings without point or order, their formless hatred shifting from one object to the next as easily as the cock on the gilded weather vane of the Castle turned around.

For no accountable reason other than sheer mob excitement they were storming the Castle demanding that the man who had wrecked the happiness of one of their own kind be found and brought to justice.

"Let the girl go!" they cried in one voice. "We want the man!"

So persistent and threatening they became that Victor stepped out on a portico to see if he could quiet them. "What do you want of me?" he asked, because they had been calling for the Deemster. Fenella and the Governor followed him hastily, fearing for his safety.

"The man! The man!" thundered the mob in one great menacing breath.

Victor's heart turned to stone. Fenella clutched him

(Continued on page 89)





To Greet You on Christmas Day, in the Morning

And presenting a new camera study of  
Master Jackie Coogan



# The Editor Gossips

**F**IFTH Avenue, New York City, is one of the most interesting thoroughfares in the world. It is an avenue of contrasts. It offers all manner of strange sights . . . and rare beauty . . . in its length. Here the leaders of the Four Hundred dwell behind the grilled doors of their stone mansions. Here the treasures of the world beseech you in the windows of the great shops. Here beautiful young debutantes alight from their motors trailing the mingled scents of their costly extracts and their flower corsages behind them. And, in marked contrast, here old newswomen and flowerwomen cry their wares in voices feeble with the burden of poverty and too many years.

And the procession of Fifth Avenue hurries . . . hurries . . . hurries on . . .

But one day last month it paused. Directly opposite the stone lions which guard the portals of the Carnegie Library, a strawride was gathering together its merry-makers. And it may be that Fifth Avenue, stopping, dropped its sophistication to remember other strawrides before it heard the siren call of the city, when there was happy singing and soft love-making beneath some harvest moon. Who can tell?

The strawride was given to the magazine and newspaper writers by the Famous Players-Lasky. It rumbled and jounced and dropped wisps of straw all the way from the marble elegance of The Avenue to the replica of Main Street, Junction City, Kansas (which was erected, by the way, behind the resplendent Long Island studios.)

Homer Croy, anonymous author of "West of the Water Tower," the filming of which occasioned these festivities, acted as the host. The journey seemed short listening to his reminiscences of writing his novel. Into this book he has put the country he knew as a boy. Lying on top of the straw on the way into town, he used to wait for the spiral of the water tower. It marked the beginning of the town limits and a respite from the monotony of farm life. And he would see it later when the horses turned homeward in the starlight . . . this time with sleepy eyes.

He told us that he encountered all sorts of difficulties in publishing the book. He had to choose a name for the town which sounded like the Middle West but it could not be the name of any definite town . . . for the people of his Junction City are painted with raw colors. So when he found that Kansas had no Junction City, he was relieved. There was the same difficulty with the names of his characters. He wanted them to sound like real people and when he subconsciously chose names familiar to his boyhood, he received many wrathful epistles from old acquaintances.

At the studios, luncheon was served in the Owl Lunch wagon which was part of the set. There were several blocks erected with streets, curbs and sidewalks and these were lined with stores and buildings. It was so perfect a Main Street that we firmly believe it to have been copied from a photograph.

But to get back to the luncheon . . . it was actually a lunch-wagon repast. There were no concoctions of a chef's art. But there were substantial weiners, frankfurters, potato chips, great wedges of pie and cake and steaming, black coffee.

As for Homer Croy . . . he was given little time to enjoy the Owl's fare and he emptied every pen in the party autographing the copies of his book.

After luncheon we went down to the end of the street where Director Rollin Sturgeon was directing Glenn Hunter and Ernest Torrence in one of the dramatic scenes of the story. We have fulsome praise for the artistry of Glenn Hunter. It was the action of a moment for him to drop the friendly smile with which he greeted the various writers he would recognize in the party and become the serious and harassed youth of Homer Croy's drama.

On the side-lines stood Thomas Meighan with his two friends: George Ade, the humorist and John McCormack, the singer. A handful of urchins who had crawled under the fence into the mysterious realm of the studio property, gazed rapturously at Tommy whom they knew at once.

His scene over, Glenn insisted that we be photographed with him. So the camera was set up and with Susan Brady, the CLASSIC editor, we proudly stood beside the hero of Junction City, Kansas. May McAvoy, the heroine in the story, passed our way. Glenn called to her and insisted that she join our group. There seemed to be a fine spirit of camaraderie between them and since that day their engagement has been announced. We congratulate them both. There is something fine about a romance born of the work two people have done together. And if they

bring to their marriage the fine sensitive understanding which they both bring to their work upon the screen, it should be one of the happiest of romances.

Let the McAvoy-Hunter wedding bells ring out . . . ding dong . . . ding dong . . . ding dong . . .

We never cease to marvel at the casual way in which the movie people travel back and forth across the continent. They make the five days' journey with more ease than the tired commuter makes his 5.15.

The other day while we were in one of the telephone  
(Continued on page 102)



There is something fine about a romance born of the work two people have done together. Let the McAvoy-Hunter wedding bells ring out . . . ding-dong . . . ding-dong . . . ding-dong . . . Reading from left to right, May McAvoy, Adele Whitely Fletcher, Glenn Hunter and Susan Brady



# What Have They To Give Us

*What can we expect from the Younger Generation?*

*They eschew emulation . . . they dont want to be second Mary Pickfords or second to anyone at all.*

*They stake their own claims . . .*

Photograph by Freulich

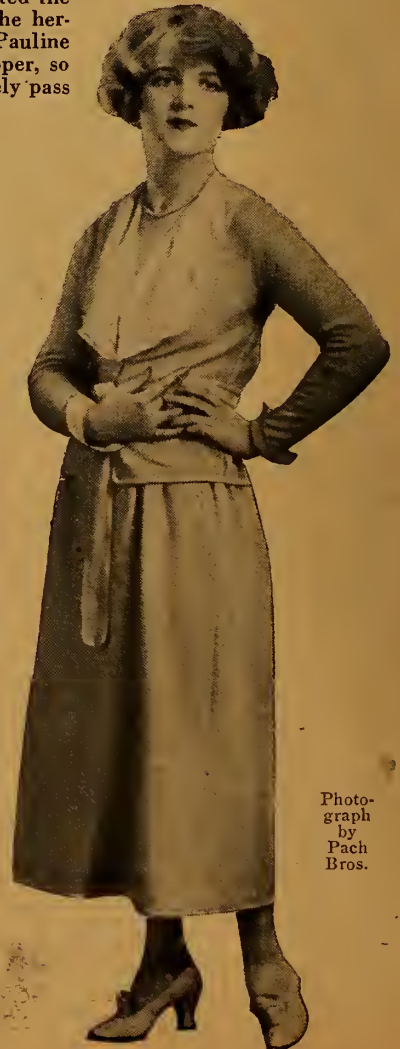


George Hackathorn came out of Oregon, unheard of, unheralded, unhelped and created the hunchback in "Merry Go Round," and the heroin addict in "Human Wreckage." And Pauline Garon, on the right, says, "I am the flapper, so my day is brief. For the flapper will surely pass with this, her generation"

Photograph by Eugene Richee



Mary Astor is a little over sixteen, but she is firm in the knowledge of her limitations. She is not a "Ritzer" or a "Cushman," or of any other mystic circle of young thrill-eaters. She is reminiscent of lavender and old lace



Photograph by Pach Bros.

**W**HAT can we expect from the Younger Generation?

Do you realize that this is the first time in the genealogy of Motion Pictures that there has been a Younger Generation to expect anything from?

The "Infant Industry" has become mature. The ages of childhood and adolescence have been passed, and the Screen has become a Parent. The parent of such younglings as Mary Astor, Dorothy Mackaill, Glenn Hunter, Clara Bow, Eleanor Boardman, Pauline Garon, Ramon Novarro, and such like.

What are they going to do?

What have they to give us?

How are they going to be different from those who have gone before them, Mary Pickford and Norma Talmadge, Wallace Reid and Charlie Ray. Their predecessors, who have, formed to date the roster of the reels.

In other circles, social and occupational, the world over, the Younger Generation has departed with a red radicalism from the precepts and standards of another,



By  
GLADYS HALL

Mary never loses her head. Mary never became "high hat." Mary never was led astray by wild departures, by violent ventures. She gave the Public herself as it wanted her. She didn't do forbidden things in the interest of sensationalism. She is a good business woman without which one early runs the danger of the bubbles' dire fate. And she evolved a philosophy, the philosophy of Time and Space which enabled her to take her work seriously but not too seriously, herself earnestly but not too earnestly.

If I might be permitted to give a little advice to this fresh Young Generation it would be to say to them to follow Mary, each in his or her own way. For Mary stands with balanced feet upon the eternal verities and therefore can be neither uncrowned nor undone.

Oddly enough the parallel to Mary, in my mind, is not a girl but a boy: Glenn Hunter. He seems to me to be nearest in personality, in line of work, in ideal and endeavor, in general atmosphere, to Mary. If Mary is America's sweetheart personified in the form of a girl, Glenn stands a fighting chance to become America's sweetheart in the form of a boy. He has simplicity. He has sanity. He has sweetness. He stands personally for the sort of thing that Mary has always stood for. And after all, if success is not builded upon the integrity of the person it is builded upon sands that

In Ramon Novarro there may be the romance of Valentino, but to it is given a characterization which is his own



Photograph by Marguerite Mather



Photograph by Alfred Cheney Johnston



Clara Bow is another child of this prolific First Generation. Out of the rank and file came Clara, winning her place in the sun. "I like to play poor girls, because I understand them. I was one myself." And Dorothy Mackaill, on the left, hasn't decided yet what she can do best so she holds out for experience in the best parts she can get

shift and give way . . . to other personalities.

Glenn stands, as Mary stands, for the things America understands. He is the American boy as Mary is the American girl. Young chivalry and young romance, absence of "sex," the sweet aroma of the Boy You Used to Know, the kind of a boy Any Mother would like to have call upon Any Daughter . . . that boy is Glenn. There is no trick to the thing that Glenn stands for. No shoddy sensationalism has billed and exploited him. Somehow honest and always himself he gives us all, that which we have loved since the Dark Ages and that which the best of us will love until the Time and Space of Mary's philosophy are, themselves, no more.

Mary Astor . . . with her madonna face, and sweetness based on sincerity.

We can expect sincerity of Mary Astor. "I suppose I'm what wise folks would call 'old fashioned' she told me once, "my father is German, you know, and has the Germans' strict idea about his womenfolk. I've always been a great deal with older people and very seldom with young people of my own age. I've had to study hard, keep early hours and have mother with me wherever I go. That's





Photograph by Clarence S. Bull

Eleanor Boardman is yet another possessed of that curious philosophy the war bred in our youth. And, at the right, is Mary Philbin, who in "Merry Go Round" gave us a hint of potentialities almost beyond prophecy



Photograph by Edwin Bower Hesser

why I know that I could never play the modern flapper. When Famous Players signed me, I was scared to death because I'd heard that they wanted me to play in Scott Fitzgerald's 'This Side of Paradise' or 'The Beautiful and Damned' and I knew that I could never do it. I don't understand the modern flapper. I couldn't act as she acts. The ways of this generation are not my ways, their language is not my language and I couldn't even pretend to be one of them. I'm very new at the work and I realize that I don't know a great deal, but I do know one thing very earnestly and truly and that is, that I couldn't play a part I don't feel. I have to *be* the girl I play to play it well."

It never, you will note, occurred to Mary Astor to "play the sedulous ape" as Robert Louis Stevenson once remarked, to any of the ones who have gone before her.

Evidently *we have not imitativeness* to expect of this rising generation. What they have to give us will never be second-hand.

Mary Astor is but little over sixteen. Notwithstanding, she is firm in the knowledge of her own limitations, clear in her perspective, staunch in her idealizing of the truth. Is she, then, to preserve for us that precious ointment of the days when girls were girls and boys were boys, instead of being what they are today, "Ritzers" and "Cushmans," "Finales" and "Cake Eaters" and other mystic terms; immoderate young thrill-

Glenn Hunter stands, as Mary Pickford stands, for the things America understands. He is the American boy as Mary is the American girl. He has sanity. He has simplicity. He has sweetness

Photograph by Russell Ball



eat,ers, no longer reminiscent of lavender and old lace.

Clara Bow is yet another child of this prolific First Generation. Out of the rank and file came Clara, winning her place in the sun, first by the winning of a contest by virtue of unusual beauty, maintaining it by her fine and spirited work in Elmer Clifton's "Down to the Sea in Ships" and likely to hold to it firmly by reason of her eagerness, her naïveté, her insatiable desire to acquire and to learn. Clara seems to me to bring to the Screen the rare and intuitive knowledge that one cannot achieve these days just by *being*. And Clara, too, knows what she wants, what she believes she can do, and has thought out in her young head many a theory and philosophy.

"I like to play," she told me, "something of the gamin type of girl. Girls who are poor and oppressed and still full of spunk and spirit. Girls who can love and sacrifice against all odds. I like to play poor girls, *because I understand them*. I was once myself. I love the poor people. I sympathize with them. And I think that they are more a part of life as it is lived today and always has been lived than the sweet and fluffy ingénues who board yachts and play tag all over vast Long Island estates. And I don't believe in stories with 'blah' endings. Happy endings, I mean, for you know, Miss Hall, life isn't all a matter of happy endings."

(Continued on page 97)



# That's Out

By  
TAMAR LANE

THE POPULAR MILTON SILLS

THIS department has been literally bombarded with letters from irate fans who assail the writer because of comment he made in a recent issue, to the effect that he could not understand the great popularity of Milton Sills. While a few readers were heard from who stated that they did not care for Sills, they were far in the minority to those who were wildly enthusiastic over the popular he-man.

Each and every one of these writers, however, were apparently in such haste to get off a reply to my comment that they did not read the note carefully. They were all imbued with the idea that I do not care for Milt as a player and was taking a slam at him. Which is not so. Sills, as a matter of fact, I regard very highly on the screen. What I did say was that I could not understand his tremendous popularity. In other words, I could not understand why the *general public* is so enthusiastic about him. While it is quite clear why certain classes might have great admiration for Sills, this actor is without the usual qualities which bring a player up into the ranks of the foremost favorites—and make no mistake about it,



Whenever there is a doctor as a leading character in a story, you know that somewhere near the climax he will be placed in the situation of operating on the man he hates. But there are no villainous medicos. Motion-picture operations are always successful

Sills is one of the five most popular men on the screen today.

With such players as Valentino, Novarro, Barthelmess, etc., it is easy to understand why the masses take to them hook line and sinker. These performers are of unusual personal attractiveness and striking personality—the qualities which are most in demand by the multitudes and hoi polloi. The point which I cannot understand is, why the public is wildly enthusiastic over Sills, and yet totally neglects Will Rogers, who is twice as good an actor as Sills, and twice as homely.



Now that our prediction that "Potash and Perlmutter," as a film, would be a success has proved our cleverness as a forecaster, we wish to predict that the screen will soon be in for a period of Hebrew comedies

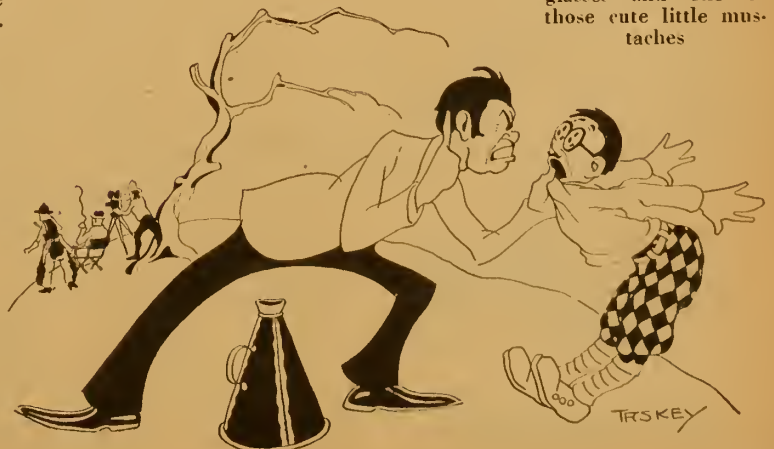
## THERE ARE NO VILLAINOUS MEDICOS

It is always disconcerting to note that one of the leading characters in a photoplay will be a doctor. One knows immediately that not only is the M.D. a world-famous specialist, but that somewhere along towards the climax of the story he will be placed in the situation of having to operate on the man he hates. While the world-famous specialist deliberates for several hundred feet of film on whether he should operate successfully or not, the spectator knows all the while that the sick man will recover in time to grab the heroine for a sunset fade-out. Motion-picture operations are always successful.

## THE DAWN OF A NEW COMEDY ERA

Now that our prediction that "Potash and Perlmutter," as a film, would be a success has proved our cleverness as a forecaster, we wish to predict that the screen will soon be in for a period of Hebrew comedies. How it has been withheld from the silversheet so long, is a

To be a great director: First, admit it yourself. Fire any assistant who doesn't know it. To be an assistant director: Wear knickers, puttees, horn-rimmed glasses and one of those cute little mustaches







Wouldn't it be great for churches if the ministers were only as attractive as they are pictured in the films? In the movies the clergymen heroes are always handsome, soulful-eyed and spiritual individuals whose sole occupation seems to be wandering thru beautiful gardens

puzzle. On the legitimate stage and in the vaudeville theaters Jewish comedy has long been the predominating type of rib-tickling. In the films there has existed some absurd idea that this style of humor would not get over on the screen. As a matter of fact the Hebrew type of expression is especially suited to the silent drama and with "Potash and Perlmutter" starting this new comedy era many fine comics may be expected on the silversheet.

#### IS GLORIA ONLY A CLOTHES-RACK?

Now that we have written a book entitled "What's Wrong With the Movies?" wherein the motion-picture business is torn apart so completely that it is doubtful whether they will ever be able to put it together again, we feel in shape to discuss most any topic on film affairs. For instance, how has the general idea got afloat that Gloria Swanson is only a clothes-rack and shy on acting ability? Marion Davies was at one time the pet goat for "fearless" critics who contended that as an actress she was hopeless. Readers of this column will recall that the

writer held to the belief that Marion would some day surprise them. We now wish to register the opinion that Gloria is a much better actress than she is credited with being, and

The Art of the Movies! The ninety-eight-pound hero who trounces the two-hundred-pound villain



TRISKEY

"Zaza" is the first of a series of films which will prove this contention.

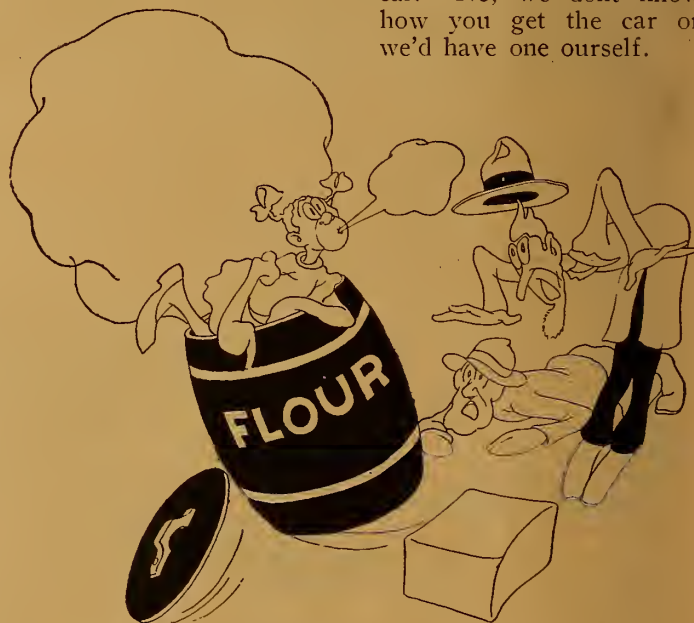
#### A SUGGESTION FOR WILLIAM FOX

Galsworthy's "Justice" is one of the finest dramas of recent years. It would make a photodramatic masterpiece, if properly done. In your roster of players, Mr. Fox, you have Jack Gilbert, one of the finest actors on the screen. To make up for such celluloid junk as "Silver Wings," "The Fast Mail" and "The Lights of New York"—which you presented to the screen—why not give us Jack Gilbert in "Justice," even if you do lose a few thousand dollars by it.

#### HOW TO SUCCEED IN THE MOVIES

To Be a Great Director.—First, admit it yourself. Fire any one of your assistants who doesn't know it. Get them in the habit of saying "Yes." View only your own pictures. To look at the other fellows' would be an admission that other pictures are being made.

To Be An Assistant Director.—Wear knickers, puttees, horn-rimmed glasses and one of those cute little mustaches. Ignore your friends, and—this is important—always ride around in a big five-thousand-dollar car. No, we don't know how you get the car or we'd have one ourself.



Sure Fire Comedy Gag No. 32. The one where the picaninny falls into a barrel of flour and emerges with ghostlike whiteness

#### THOSE MOVIE MINISTERS

Wouldn't it be great for the churches if the ministers were only as attractive as they are pictured in the films. In the photoplay the clergymen heroes are shown as handsome, soulful-eyed, spiritual individuals whose sole occupation seems to be wandering thru beautiful gardens.

#### HEROISM

We suggest that a Carnegie medal be presented to the producer who has had the nerve to make a film entitled "Mother-in-Law" wherein said individuals are set forth as splendid and abused personages.

(Continued on page 88)



At the right is a scene from "Scaramouche," the new Rex Ingram production, in which are seen Lewis Stone, Alice Terry and Julia Swayne Gordon. Ramon Novarro is starred in this stirring tale of the French Revolution. And below is the vivid and dramatic Pola Negri in a scene from "The Spanish Dancer"



Charlie Chaplin's "A Woman of Paris" is one of the best . . . if not the best picture . . . we have ever seen. Mr. Chaplin does not appear in it, having written and directed it . . . and succeeds in actually portraying life on the screen. Edna Purviance and Adolphe Menjou take care of the leading rôles



## Across the Silversheet

By

ADELE WHITELY FLETCHER



**W**E give "A Woman of Paris" first place among the pictures of the past month. And, as a matter of fact, we would still permit it to head the list if we were reviewing the pictures of all time. It was written and directed by Charlie Chaplin but he does not appear in it. Its warp is old but, for that matter, the greatest dramas and novels are those which deal freshly with life's oldest problems.

Charlie Chaplin may never reap the full benefit of the great thing he has done. But we are certain that he has changed the future of motion pictures. Observing producers cannot help but emulate him. And this, in itself, will mark a radical advance in the art of the screen.

In the story the villain is quite the most fascinating character involved. Perhaps that is why he managed to escape the bounds of convention and society. The hero is a good boy but without character or initiative. He would have settled into a humdrum husband. And looking around us we cannot help but note countless humdrum husbands who once were heroes. The heroine is attractive but we are sure the women of her acquaintance marvelled over what her two admirers saw in her. Selah. Here we have life.

And when a great moment comes to three of the characters they say, in turn, "Well." And we have noticed that people invariably say "Well" when attending circumstances completely baffle them. It is a sophisticated production, but the treatment is so subtle that the most righteous censor could not, in fairness, use his shears.

By far the finest performance is contributed by Adolphe Menjou who, technically speaking, plays the villain. Only Charlie Chaplin in writing and directing his story, has realized that life and people are fairly well tempered. And the villain's glorious sense of humor; his charm of grace and manner and his brilliance somewhat atone for his philandering. Edna Purviance whom Mr. Chaplin features (probably in appreciation for the years in which she has played with him in his comedies) handles her rôle adequately. She is a beautiful woman and, in her womanly stature, a relief from the tiny blonde ingénues who have monopolized the screen. Miss Purviance actually looks like a human being.

We have seen several splendid plays lately and read a number of fine books but none of these things have stimulated us to such an extent as "A Woman of Paris." There have been other productions, punctuating our career as a critic, which have had intelligent bits in them. "A Woman of Paris" is the brilliant ensemble of intelligent and artistic bits. It is wholly delightful and enthralling.

If Charlie Chaplin ever forsakes his beloved characterization we hope it will be for the estate of a director. And, in the meantime, while he appears in a few more comedies and prepares himself for another interlude as a director, perhaps the art of the screen will in some degree measure up to this production. For "A Woman of Paris" is years ahead of the majority of motion pictures.

(Continued on page 85)



# Comment on Other Productions



"The Lone Star Ranger" is from the pen of Zane Grey and has Tom Mix in the rôle of the Texas hero. It is just another creaking story ground thru the movie mill. Richard Barthelmess is convincing as a romantic actor in "The Fighting Blade," a story of England in the time of Cromwell. And Dorothy Mackaill's study of the high-strung maid whose wit saves her lover's head is particularly good. Below is a scene from "Thundering Dawn," a much-told tale which you will enjoy only if your screen diet isn't accustomed to novel recipes. J. Warren Kerrigan, Anna Q. Nilsson and Thomas Santschi have the leading rôles

## THE LONE STAR RANGER

**N**OTHING distinctive about this one from the pen of Zane Grey. Tom Mix picks up his Stetson again and mounts his trick horse and sets out to capture some—cattle rustlers. If you would know his identity consult the title and remember that Texas is called the Lone Star State. And if you want to know how perfectly naïve, how simple, and obvious and moth-eaten it is—look you toward the romance. The ranger falls in love with the daughter of the bandit chief. Love versus duty again! Well the officer effects a pardon for the girl's father—so that they can face the great open fireplaces when the frost is on the pumpkin. Just another creaking story ground thru the movie mill.

## THE FIGHTING BLADE

The bigger expressions of the year must include this new canvas of Richard Barthelmess—which in its spectacular effects, its romantic and adventurous veins, its glamour of court and the tone and quality of its settings make it a compelling canvas.



The Barthelmess of "Tol'able David" has gone in for swaggering tales of romance and there is no argument about his qualifying as a convincing romantic actor. He shows his adaptability for the rôle of the courageous Dutchman in the self-assurance which marks his every expression. But in all his screen experience Richard Barthelmess has never had such opportunities to flash a style of acting as he presents here. The director, John Robertson, has permitted the star to get the utmost from every scene—dwelling long enough upon the romantic episodes to permit this earnest young actor to show his

skill. And how Barthelmess plays this swash-buckling rôle! He not only looks the part, but he plays it with a depth of understanding and feeling.

It isn't the easiest story to follow, in its introductory scenes, inasmuch as it calls for considerable planting of characters and situations. But once it swings into its major plot it holds one in a tight embrace because of its emotional sweep, its daring exploits, its plot, intrigue, adventure and romance. None of the characters are neglected, tho the heroic Dutchman whose deadly sword swept an earl from his castle and a monarch from his high estate, is naturally the guiding spirit of this eloquent romance. He enlists with the Roundheads—whose champion is Cromwell, and while more could have been made from this vital figure, one must not lose sight of the fact that he is subordinate to his young swordsman—in order that the romantic purposes of the story might be served.

The pomp and ceremony of the period has been well suggested. The swagger of court life is exceptionally well indicated. And the





## Staff Criticisms Which Will Guide You To The Better Pictures

spectator catches it all because of a well-written script by Josephine Lovett and highly competent direction by Mr. Robertson. Everett Shinn's settings are truly eloquent.

The interpretation is above reproach. Particularly good is Dorothy Mackaill's study of the high-strung maid whose wit saves her lover's head. Little subtleties of expression creep out time and again in her performance. She is gay and wistful, mirthful and sad—and these moods make her in sympathy with her rôle.

### THUNDERING DAWN

A much-told tale is this opus from the Universal factory—one which features a self-sacrificing youth taking the blame for a shady deal in Wall Street, running away to the Orient where he sinks to the depths, only to be brought back to normalcy by the girl in the nick of time to save her from the evil designs of the scoundrel. Nature co-operates with our protagonist in offering him a typhoon—from which the picture takes its title.

The single redeeming point of the number is its storm sequence, for on the debit side are several cheap-looking sets and backdrops masquerading as scenery. There is a flash of creditable atmosphere—especially when the Java girls go into their dances. The interpretation is fairly competent as turned in by Anna Q. Nilsson and Tom Santschi. Perhaps you'll enjoy it if your screen diet isn't accustomed to novel recipes.

### THE MEANEST MAN IN THE WORLD

George M. Cohan's ho-kum comedy of life among the rustics shapes up as enjoyable screen fare—thanks to a director who has employed the Mack Sennett ideas. Which is to say that he never allows himself to become serious and yet at the same time he doesn't embroil it with heavy-handed melodrama. It is the familiar pattern of the old skinflint determined to foreclose a mortgage on a certain girl's store. He is also eager to get his hands on her valuable oil lands and is frustrated by a young and irresponsible lawyer who starts out to be real mean and oust her from her property and ends up by being ever so kind and amiable.

The piece is played with creditable abandon by Bert Lytell, Bryant Washburn, Helen Lynch and Blanche Sweet. We'll chalk up a black mark against Victor Potel, however, for he seems to be the only representative of slapstick in the personnel. The oil spouts just in the nick of time. You know what is coming all the while—but the titles are breezy and the incident is packed with chuckles.

### THE ETERNAL STRUGGLE

This Northwest Mounted tale differs only from its forerunners in the execution of the



The George M. Cohan comedy of life among the rustics, "The Meanest Man in the World," shapes up as enjoyable screen fare. In it Bert Lytell plays with creditable abandon. "The Eternal Struggle," is another tale of the Northwest Mounted, which differs little in the story formula. In the scene at the left are Pat O'Malley and Barbara La Marr. But in this picture Renée Adorée shines in her performance. Below is the screen version of Elinor Glynn's "Six Days," in which Corinne Griffith and Frank Mayo play the heroine and hero







Marshall Neilan has fashioned a crazy quilt which just misses being something sound in "The Eternal Three." Claire Windsor, Hobart Bosworth and Raymond Griffith are the featured members of the cast. "The Eagle's Feather," is a story of a cold, stern primitive woman of the soil to whom the spark of romance doesn't come until late in life. Mary Alden is splendid in this rôle, and it is an interesting one-character story. Below is a scene from "Where the North Begins," in which Rin-Tin-Tin, a German police actor, proves that he is as talented as Strongheart. A he-dog, this—with a sense of humor



w. k. slogan. The dashing redcoat gets his man in the first reel. Thus is offered the only touch of novelty in a story which should be laid away in camphor for several months. The Mountie gets his man—and then it is up to him to get his woman. So he follows her North because her capture must be effected on the premise that she killed a would-be seducer.

All the old ingredients are here—and most of them are crudely planted. The heroine must needs be a tempestuous wildflower, while the villain must be a stalking human wolf. And so it goes. The tale is heavy in its development and never gets out of its element. Thru it all Renée Adorée manages to shine in a performance which will make producers bid for her services. Lest you be disappointed we present Wallace Beery as the above-mentioned human wolf. Earle Williams is the redcoat.

#### SIX DAYS

There are two interesting facts concerning this production. The first is that it is proven possible for a man and a woman to live underground for six days—something that entombed miners have found it exceedingly difficult to do. The other is that it shows us what will probably be the last picture directed by Charles Brabin before the spectacle of "Ben Hur" comes along. Each fact, as said, is interesting, with the first slightly more so.

Lovers entrapped under the shell-torn fields of France by sudden cave-ins. The episode might have proven the least bit unconventional had not Mme. Glyn cooled the spice of her story somewhat by entrapping a priest in the cave-in at the same time. The good *père* performs a marriage underground and then expires. The honeymoon in the bosom of the earth follows.

Corinne Griffith and Frank Mayo succeed in making it realistic and as natural as possible under the circumstances (and under the ground also). Their scenes together are of the type that made Mme. Glyn famous. Need one say more?

The entire film, both above and below the earth's surface has been produced on the usual lavish scale that is part of the routine of the Goldwyn studio. But at that 'tis said that Mr. Brabin fooled the Goldwyn officials and didn't spend as much money as they thought he would. Perhaps this is one of the reasons why he is at present sojourning in Rome preparing to start work on "Ben Hur."

A splendid cast headed by Myrtle Stedman, Maude George, Claude King and Spottiswoode Aitken lends support to the leads. It would seem that the importance of good casts was gradually being appreciated.

A word for the captions. A few should have employed the shady asterisk—one of The Glyn's favorite weapons. "Thus ended the first day." "Thus, ended the second day." The middle-aged *sensitives* will blush when they read the honeymoon captions.



## THE ETERNAL THREE

We are accustomed to look for surprises when Marshall Neilan produces a picture. Here he is up to his old tricks of being unconventional so that it is difficult to determine whether he is kidding the public or himself. He has fashioned a crazy quilt—a hodgepodge which just misses being something sound. His playfulness in his serious moments destroys whatever ambitions he may have had to offer an extraordinary document.

The central idea isn't so novel. It presents a surgeon who has a man in his power—a man who has brought him domestic unhappiness. This figure is none other than his own adopted son. And his game is playing at romance. The character is made interesting in spite of any lack of moral fiber—because he is painted as totally irresponsible—a sort of sophomoric fledgling who must sow his wild oats. He plays fast and loose with every woman with whom he comes in contact—and the conflict enters when he steals his foster-father's wife—a wife who has pleaded lack of affection for her flirtation.

Comes a time when the youth meets an injury. The surgeon may permit the knife to slip and thus eliminate this menace to society or he may follow strict professional ethics and save a human life. Honor wins in his battle with himself. The conclusion brings a disgrace to the youngster who is ejected from home.

We liked Neilan's boldness in showing this figure unredeemed to the end. But the picture is saturated with too much comedy by-play and hokum to be taken seriously. Raymond Griffith's study of the scapegrace is original to say the least. His methods are those employed by a circus acrobat. He does everything but lofty tumbling.

## THE EAGLE'S FEATHER

A one-character story of a cold, stern, primitive woman of the soil—a story of a woman whom the spark of romance doesn't touch until late in life—too late to feel its passion, enables Mary Alden, than whom no better type could be imagined for the rôle, to extract a deal of sympathy for her expressive acting. It's a simple, obvious tale—one entirely inconsistent in its development—but due to the force and vitality of its performance it shapes up as fairly entertaining.

This primitive woman, known as The Eagle, has an adopted ward who wins the affections of a drifter of the late war. He respects this humdrum worker of the soil, but doesn't love her—altho in her fondness for him her attitude is softened. Vengeful she turns the girl out into a storm—à la "Way Down East"—and discharges the young veteran—and then becomes contrite when she realizes her inhuman conduct. Not pleasant for the sentimentalists.

We are glad to see Mary Alden given an opportunity to present the drama of the Middle Years.

(Continued on page 99)



"The Marriage Maker," adapted from the whimsical fantasy which was "The Faun" upon the stage, doesn't reveal anything of consequence. All the subtle comedy is lost. Agnes Ayres and Charles de Roche are the prominent members of the cast. In "Zaza," Gloria Swanson suggests Mae Murray, Lenore Ulric and Nazimova combined. And "Monna Vanna," a scene from which is seen below, is a German production which William Fox imported. However, it doesn't happen to be one of their best ones







## When The World Is Golden

A romantic scene from Dick Barthelmess' new picture "Twenty-one," in which  
Dorothy Mackaill plays opposite him



# Letters to the Editor

*Letters to the editor cannot be used in this department unless the name and address of the writer is given. If the writer desires that only initials be used in publication, it is requested that this be specified*

Versus censorship again—but with vitriolic blame for the public who flock to see festive bathtubs and slim ankles and permit artistic pictures to go begging!

DEAR EDITOR: I trust that you will grant me a space, in "Letters to the Editor" department, in which to pour forth my sentiments concerning pictures.

Censorship? I am decidedly against it in its present form. It is an insult to the intelligence of the American fan-public. What right has a group of so-called "uplifters" of the silent drama (the censors) to choose our entertainment? Instead of uplifting, the censors are keeping the screen in its infancy. *Par exemple*—"Bella Donna," according to Hichens, was a broad character but nevertheless interesting. After our "friends" the censors finished playing with the screen version of Hichens' story "Bella Donna" was not even interesting. She was a hopeless brainless jumble—a decided failure for the talented Negri. How Pola must love the censors for cutting her most dramatic bits of acting. It seems that the censors are against the portrayal of life as is. Dear censors, all is not "Pollyanna stuff" in life, and are you so foolish as to think that we do not know it? If all people who see pictures were morons, then, censorship would be justified but since the greater part of us are not, why should the censors class us all as "below par" mentally?

What's wrong with the movies? Even tho I am against censorship in its present form, I do not think it wholly responsible for the lack of *art* in the movies. At the risk of being labelled snob, highbrow, cynic and fool, I will give my answer to the much-discussed question. There is nothing wrong with the movies—the trouble lies with the average fan-public. Let some star give them *art* and ten to one they will let his or her pictures go unseen, unhonored and unsung, but let someone give them a De Mille bathtub, a pair of slim ankles and presto they flock to the theater to see the picture. Dont blame the producers for the lack of *art* in the movies. If the public wanted *art* they would give it to them. Starving in an attic for *art*'s sake isn't being done by producers in this age of commercialism. Pictures like "Sentimental Tommy" and "Broken Blossoms" go begging. Perhaps the public wants a beautiful star, artificial story and gorgeous settings. "Glimpses of the Moon," "Bella Donna" and "Jazzmania" give them all these? Yes. The motion pictures of today are as much an *art* as they will ever be unless, the average fan readjusts his ideas and the better things. The future of the motion pictures, lies, not in the hands of actors, producers or directors but in the hands of the average fan-public. They have made the silent drama what it was, is, and will be. Listen here fans, "let's get together and patronize the finer pictures."

I am sure that there are a number of fans who desire more *art* in the silent drama so let's have this as our motto "Give us *art* or we'll give you (motion-picture) death." Fellow fans I'll

expect you to write and tell me what you think of me. I can stand the truth.

Thanking you for reading this letter, I remain as ever  
Yours very truly,

RICHARD FERGUSON DURAND,  
276 S. Dearborn Avenue, Kankakee, Ill.

In praise of Gareth Hughes and May McAvoy . . . in defense of Alice Terry . . . and in denunciation of Katherine MacDonald.

DEAR EDITOR: I've just finished reading "Letters to the Editor" in your magazine of October and I couldn't resist taking up my pen and dipping it a few times into the inkwell.

My sole purpose this month is only to agree or disagree with the writers and perhaps later I shall give some original views which may in turn call up disagreements.

In Miss Revere's letter she laments the fact that the older and better actors and actresses are pushed into the background for more the sensational and less worthy of praise. I agree with her entirely.

She mentioned Gareth Hughes; and I dont wonder. Most probably, she saw Mr. Hughes and May McAvoy in "Sentimental Tommy"; and I think that is one of a few pictures that should rank high. The work done by those two was wonderful but unfortunately both have not played in shows that might equal that. May McAvoy is always given small parts to play and she does them so well as to excite everyone's admiration and still she is given nothing better. The same with Hughes. Why? I want to see more of those two as I know others do too. But in pictures worthy of them!

In Trix MacKenzie's letter she puts Alice Terry in the dumb-bell class. Can any greater outrage be conceived? Miss Terry is beautiful and sweet and wonderful. I've seen her in "The Conquering Power," "The Four Horsemen," and "Where the Pavement Ends," and I think there are only a few more actresses on the screen who can rank with her. She is a fine actress, one of the best.

In the last letter Miss MacDonald is so praised, I wish very much to disagree with the writer. I've seen her in too many pictures not to know that Miss MacDonald is one of our worst. Now I have given up seeing her and gladly. She's beautiful but an extremely stupid actress and I doubt very much whether good stories would even save her. But if Miss MacDonald could once prove herself worthy of being called a good actress I should be the first who would be willing to sing her praises. But until I hear that she is worth spending money for I dont wish to see her.

Hoping to see my letter in print, I am

Yours truly,  
E. C., Paterson, N. J.

(Continued on page 106)



"There is nothing wrong with the movies," writes this correspondent. "The trouble lies with the average fan-public. Let some star give them *Art* and the picture will go unseen while the public will flock to the theater to see a De Mille bathtub or a pair of slim ankles





Charlie  
Ray  
Goes In  
For  
Historical  
Romance



Presenting  
Some  
Advance  
Scenes  
from  
"The Courtship  
of Miles  
Standish"



In violent reaction to the hard times which the movie colony knew last year, lavish expenditure is now the rule everywhere. The goose hangs high for the stagehands, carpenters, electricians, supers and others whose fortunes depend upon motion-picture production. For every independent star and every company is lending effort to the making of bigger pictures . . . more pretentious pictures. And many of the stories are, as might be expected, historical romances



Nor could Charlie Ray be expected to remain humbly in his overalled, barefooted rôles . . . with old farmhouses, swimming-holes and hayricks for his backgrounds when all around him his stellar friends were swash-buckling in laces and velvets. . . and spending their days in sets possessed of the splendor typical of medieval years



So Charlie looked about for a historical romance in which he might feel at home. And, with wise reasoning, he selected Longfellow's epic poem, "The Courtship of Miles Standish," for his vehicle. It is a story of early America, beloved by Americans . . . human in its context, and offering Charlie Ray opportunity to play the bashful swain





We can only hope that the entire production is invested with the same charm and interest which is manifested in these scenes. Charles Ray is, of course, John Alden, the bashful lover, who comes to press Miles Standish's suit until Priscilla interrupts him with her famed "Why dont you speak for yourself, John?" And Priscilla is given her shadow-being by Enid Bennett





# On the Camera Coast

With

HARRY CARR



Photograph by  
Lewis, L. A.

Introducing Miss Eleanor Hare, who calls Charles Ray, Uncle Charlie. She was entrusted with an important rôle in "The Courtship of Miles Standish," and those who have seen it at a preview declare she gives signs of possessing the same dramatic talent which brought her uncle fame



Judge H. W. Douglass and Douglas Fairbanks, Jr., pose to illustrate the most insistent of the popular songs. For where indeed can you go that the orchestra does not strike up "Yes, We Have No Bananas?" And, at the right, Viola Dana attempts to explain Sing-Sing, a Pekingese which was Edna Flugrath's birthday gift to her, to Wow-Wow, her Chow.



Jacqueline Logan writes her holiday greeting on the call-board at the Famous Players-Lasky studios



It takes a good deal to thrill Hollywood where they have lords and ladies and such like working as extra people at seven dollars per, and celebrities are standing around six deep.

But John Barrymore thrilled us.

The day he went to work in "Beau Brummell" at the Warner Studio, all the stars from the other sets found one excuse or another to sneak in on his set.

It was like a professional matinée with John Barrymore facing whole constellations every time the camera stopped grinding.

To tell the truth, he looked bored to death. Mr. Barrymore is a very fascinating young man.

Much of his fascination lies in this: that he is a democratic, unassuming young person who presents the outward appearance of being very—well—aristocratic is the word.

Incidentally, he is about the only man I know on the screen who can wear a wig and not look like a wash-Chinaman. With the little powdered pig-tail that he wears in "Beau Brummell" he looks the way a prince ought to look—and doesn't. All the real princes that I ever saw looked like dressed-up plumbers.

Altho I imagine that John's enthusiasm for the event did not approach the point of frenzy, he obediently became the host to all the dramatic writers at a big studio luncheon. That being out of his system, Mr. Barrymore hurried back to his little playmates—Mary and Doug.

When not elsewhere, he spends most of his time over at the Fairbanks-Pickford studio—and he is seldom elsewhere.

In fact the Brothers Warner are reported to have asked him in some dismay where he was working.

Mary Astor has been borrowed from Lasky's to play opposite Mr. Barrymore. With her wistful, sad eyes and her slender, poetic beauty, she looks like a Burne-Jones painting.

Whatever else may characterize it, the production will certainly not lack for pulchritude.

An odd thing happened the day that Barrymore went to work. On another set was the Ernst Lubitsch company in which were, among other actors, Monte Blue and Marie Prevost. On that same day, both Monte and Marie were divorced from their respective spouses. Their cases were much the same. Both had been



married in their five-dollar-per extra days and drifted away from their early loves when they became famous. The rumor persists that Marie will marry Kenneth Harlan.

I was amused in talking to Monte Blue, to find that he still yearns for the blood of Josef Schildkraut. He "got a mad" at the illustrious Josef when they were both working at Griffith's making "Orphans of the Storm."

One day Monte rescued a fool woman extra who ran the wrong way when the cavalry came galloping to the rescue. By a wonderful feat of horsemanship, Monte reached down and picked her up as cowboys do a hat. As he flung her out of the way to safety, his horse tumbled head over heels. Schildkraut came up and inquired innocently, "Did you fall off your horse?"

Monte is an Indian and was a cowpuncher before he got into the movies. To ask him if he fell off a horse is like asking an army officer if he ran away when he heard the guns firing.

There was an interesting mothers' meeting at the studio that day when I introduced Florence Vidor and Mae Marsh. Without preliminaries they began talking about baby teeth and bright infant remarks. Each of their daughters is at the age of four.

Eric von Stroheim has finished "Greed" which is a screen version of Frank Norris' "McTeague."

The other night he told me that it was something that he would not do for his own mother; but he would show me just one episode in the projecting-room if I would not ask to see more. When the episode was done, he said there was just one other that he would like to have me see. The result was that we finally left the projecting-room at 2.30 A. M. having seen several miles of it.

Altho grewsome and terrible, it is in some particulars, the most extraordinary picture I ever saw. Especially the last episode where McTeague beats his relentless enemy to death and finds himself thru the dying man's last act of malice, chained to a corpse without water in the blinding heat of Death Valley.

When Von Stroheim started down into Death Valley in August with the thermometer at 137°, everybody said he was crazy; that he could have done just as well in the Arroyo washes near Los Angeles. They will retract them harsh words when they see Death Valley on the screen. It is the most stark and terrible scene that has ever been put on the screen. The taking of it nearly cost the lives of the actors. Von Stroheim said there were times, during

Motherhood and a career. . . . In illustration of which we present Ella Hall or Mrs. Emory Johnston with her three children, Junior, Ellen Joan and Brother



Natalie Talmadge Keaton really doesn't plan to keep on with a screen career . . . but it is quite likely that every now and then she will appear in one picture. Below she is seen with her husband in a scene from "Hospitality"



Leatrice Joy believes in the injunction "Do Your Christmas Shopping Early." Do you?



Location trips are often good fun. And the snapshot of En-lalie Jensen and Bessie Love leads us to believe that this was one of the times that a basket lunch was a success. The occasion was the filming of "The Slave of Desire," based on Balzac's "The Magic Skin"





Barbara La Marr returning to California, after her trip to Rome, where she was filmed in the scene of "The Eternal City," found a delegation at the station to meet her, headed by Ramon Novarro and Bess Meredyth. Miss La Marr and Mr. Novarro will begin work immediately upon "Thy Name is Woman"



Just above Sigrid Holmquist is discovered attending to the wrapping of her Christmas gifts . . . at the right Mary Astor entertains her mother at the studios . . . and below Theodore Kosloff is seen rehearsing his ballet class. He arranged the ballet of two hundred dancers, incidentally, which appeared at the Motion Picture Exposition



Photograph by Keystone Photo Service, L. A.



the trip, when he feared he would not get them out of the valley alive.

Von Stroheim's next picture will be "Nine to Nine" which depicts the idea that runs thru a man's mind as he is falling out of a window. Ambrose Bierce wrote a similar story.

It looks as tho the real hit of this season in Hollywood would be little Clara Bow who started her career by winning one of the "Fame and Fortune" contests in the Brewster magazine.

She is under contract to Ben Schulburg but has been loaned to First National, in the first instance to play a flapper part in "Black Oxen" with Corinne Griffith under the direction of Frank Lloyd. She all but stole the picture according to all reports. Just now, she is playing a part with Colleen Moore under the direction of Clarence Badger in "The Swamp Angel."

Clara is just about the cutest little minx who ever invaded Hollywood.

The other day, while they were waiting for the lights a boy extra came into view. He was about twelve or thirteen years old and was obviously wearing his first dress suit. He had big ears sticking out from his head and big horn glasses gave him a very Bostonese appearance.

"Clara," said someone, "you said you could play a vamp part. Let's see you vamp him."

Clara's electric - brown eyes snapped with mischief. "All right," she said. So she walked across the stage to the boy. The prospect of being seen in conversation with a pocket edition of Venus was too awful an experience for thirteen-years-old to face. He gave her one panic-stricken look and fled. Clara came back grinning and defeated.

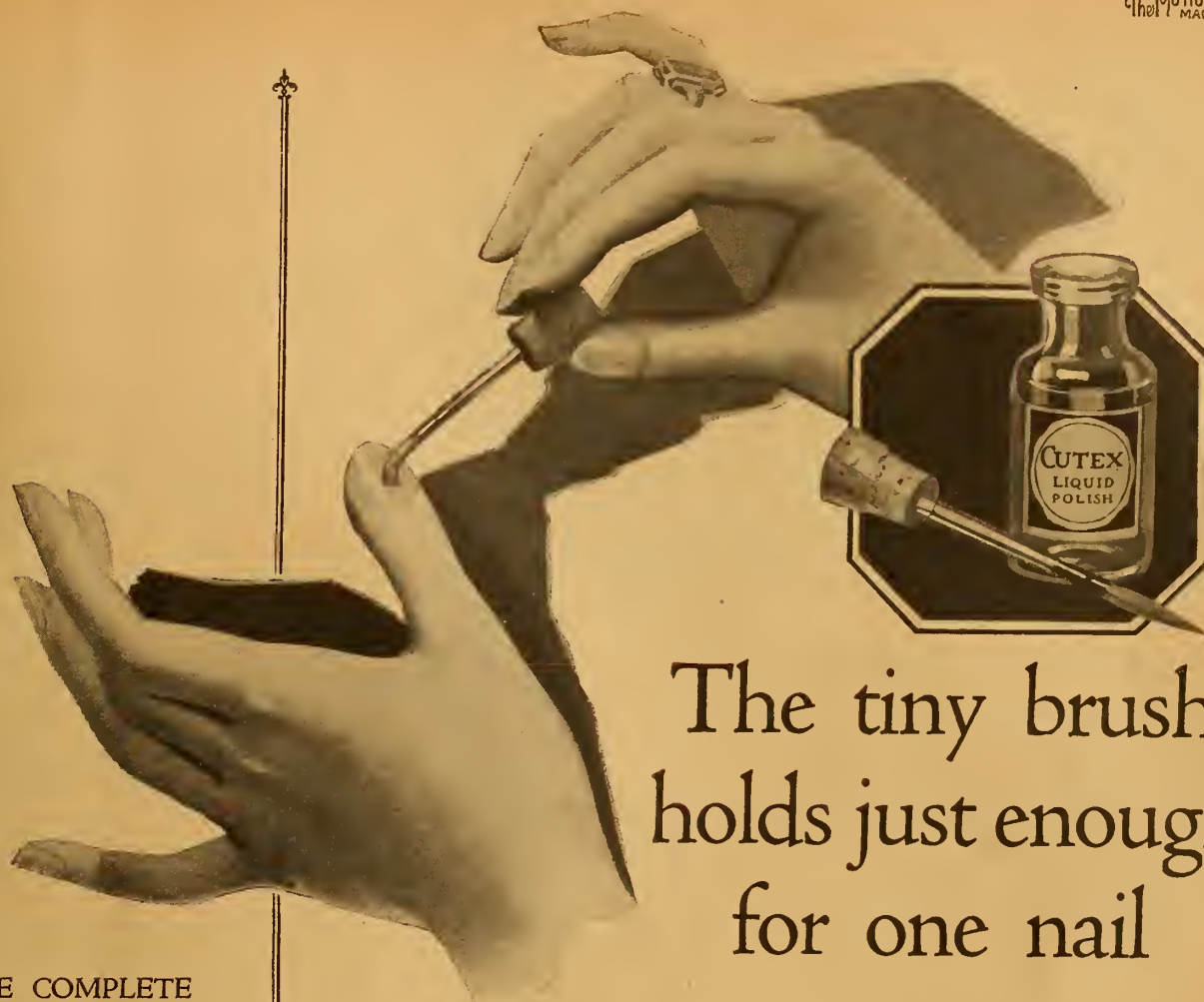
"I'm not going to be a vamp," she said. "I'm going to be a tragedy queen and kill all my lovers. Love is the bunk."

Little Miss Bow's next picture will be with Gaston Glass.

One star who is on good terms with his former director is Jackie Coogan. Every once in a while Jackie is driven over to the United Studio by Pa Coogan in their gorgeous Rolls-Royce to see Frank Lloyd and Jackie proceeds to crawl all over him like any other little boy.

Lloyd is just now looking for an actor who will be a romantic version of Wally  
(Continued on page 80)





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holds just enough  
for one nail

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liance a whole week. Water will not dull its beautiful rose tinted lustre. The whole manicure keeps its fresh niceness longer.

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There is no bother with a separate remover. When you are ready for a fresh manicure just put a drop of the polish itself on each nail. Then wipe it off quickly before it dries. It takes off every trace of the old polish, leaving the nails smooth and clean for the new gleaming brilliance.

Cutex Liquid Polish is the same price as all the other Cutex preparations—35c. Or you can get it in the \$1.00 and \$3.00 Cutex Manicure Sets. Sets with other polishes are 60c and \$1.50.

MAIL THIS COUPON WITH 12c TODAY

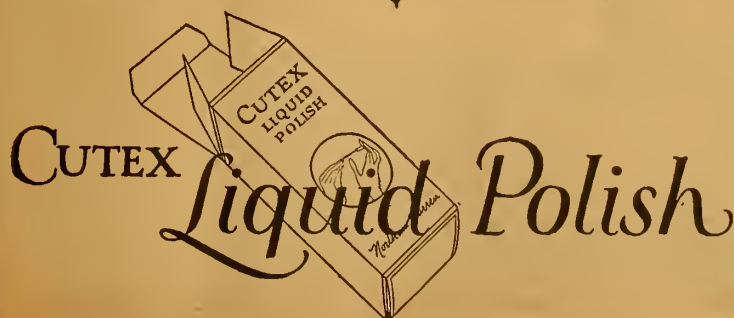
NORTHAM WARREN, Dept. M 1  
114 West 17th St., New York

I enclose 12c in stamps or coin for new Introductory Set including a trial size of the new Cutex Liquid Polish.

Name \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_





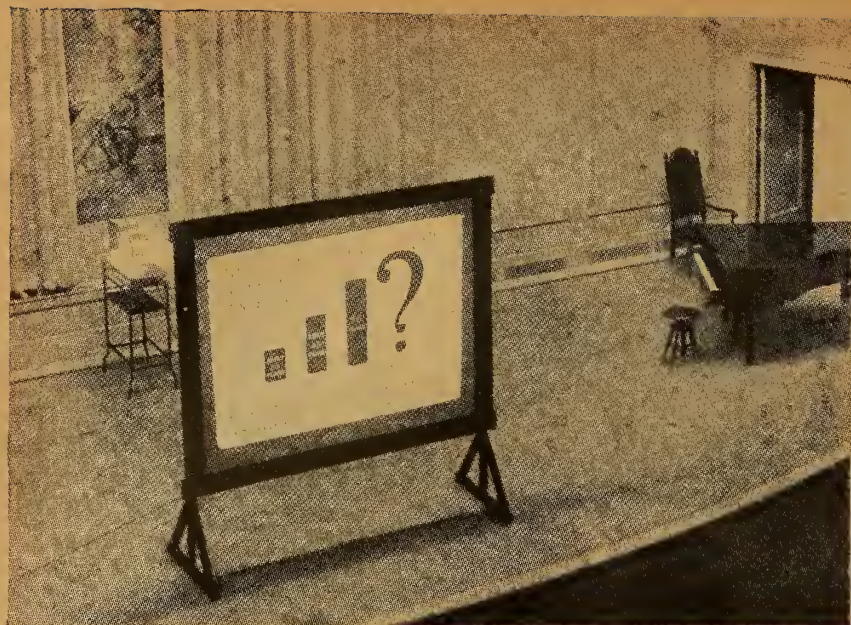
# The New Motion Picture

V. DAYLIGHT MOVIES

By

HENRY ALBERT PHILLIPS

*EDITOR'S NOTE.—The motion picture which we see on the screen today is only a nucleus of what the new motion picture will be. So the "Motion Picture Magazine" plans to use a series of articles, of which this is the fifth, giving some idea of what may be expected from the cinema in the early years to come*



The day of daylight movies has come. What a joy it will be in summer for open-air matinées to be given. Above is a photograph taken at the Town Hall Theater in New York City on September 21, 1923. Here the National Health Council made effective use of the New Trans-Lux Daylight screen when it launched its nationwide campaign for Better Health

jecting a picture—which I could never identify with any of the dozen slides that came with the outfit—to a rapt audience of envious small boys and girls who had brought their parents with them.

From my perilous pinnacle of worldly experience I look down and back at the pitiful and cheap toy of childhood and yet with all my sophistication I am today unable to conjure a single object that gave me one-half the thrill, anticipation or ecstasy. Those were the childhood days of anticipation, the days of imagination. I wanted to feel more than I wanted to

**I** DON'T believe there was ever a projection machine in the world that meant as much to anyone, as my little "Magic Lantern" once meant to me. My father gave it to me on passing my ninth birthday, contrary to his expectations. I remember the "Magic Lantern"—to me it was nothing less—came in a mottled brown box on which was pasted the picture of a boy, I was supposed to envy, in long trousers pro-

know. And so it was with that Magic Lantern. In my parents' eyes it was a failure. They wanted to see a picture just as real as the thing it depicted, while as a matter of fact I was never able to project more than a few streaks of faint color on the wrinkled sheet. But to me it was a "magic" lantern. If it had been a real picture reflected I would have been disappointed. What I saw filled me with awe and mystery—and I was the showman!

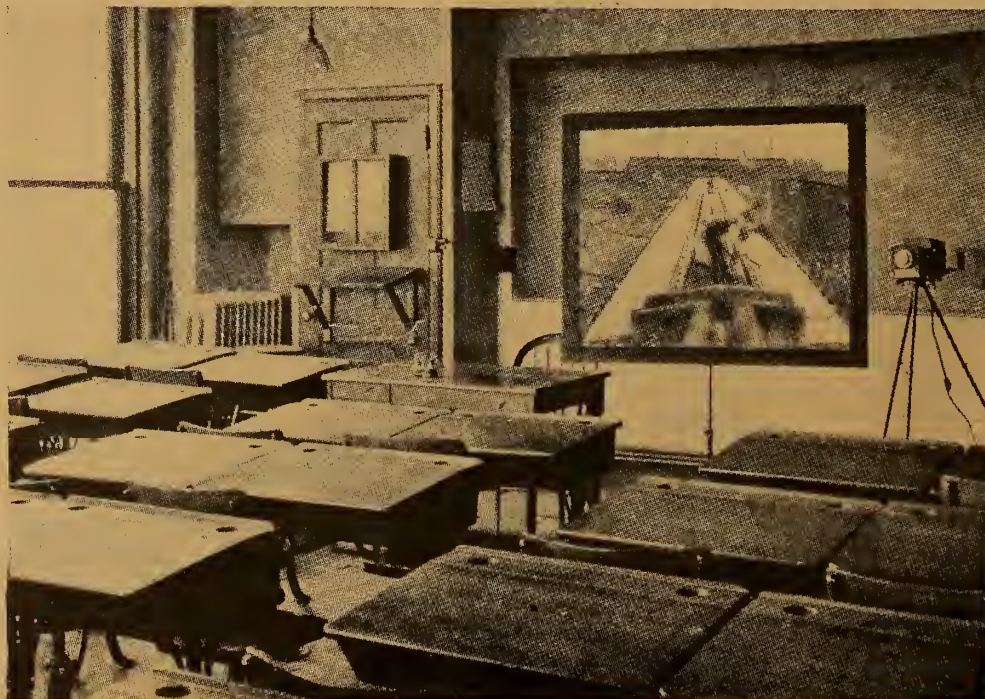
But I know now why—in part—my flimsy little projector gave such a feeble presentment on my "screen." One exhibition was on a dark afternoon with the shades drawn; the others were in a room with another light dimly burning. I had failed to heed the underlined instructions that "the lantern would become effective only in a chamber that was otherwise totally dark." And with our sophisticated Motion Picture of today, the same admonition still holds good.

Surrounding darkness, then, is as necessary as an intense concentrated light whatever a handicap it may be.

This dependence on darkness is an unfortunate necessity. To obtain darkness in daylight, for instance, we are obliged practically to exclude the air with the light. Our theaters on summer days are filled with whirring electric fans stirring up the air poisoned by thousands in the vain fallacy that it is being circulated by fresh winds.

What a joy in summer  
(Continued on page 104)

Below is an actual photograph of a screen taken in a classroom bright with sunshine in one of the leading colleges





# Learn from the women who tax their skin the most . . . and keep their faces loveliest

## TWO ESSENTIALS THEY NEVER FORGET

THE actress, the society woman, the modern young girl are the ones who have learned first how to care for their skin. Because they have been obliged to search and study until they have found the *right* way. In no other way could they go on subjecting their skin to the same conditions and keep it beautiful.

The whole secret of their loveliness today lies in giving their skin regularly the two things they have found are *indispensable* in keeping a woman's skin young and supple.

First—the kind of cleansing that frees their skin nightly from the tenseness of the day's strain and clears it of the collected dust and oil and cosmetics—restores its transparency and natural pliancy. This toning up at the end of every day is absolutely essential.

Second—they know it is imperative to render their skin immune at all times to strain, dirt, changes in temperature—to all the kinds of exposure that tend to coarsen it.

*The society woman knows how to be a zealous sportswoman by day and appear in the evening with delicate skin unmarred. She will not allow exposure to roughen or redden her skin, or fatigue to mark it with lines.*



MAE MURRAY

Edwin Bower Hesse



*The actress gives her complexion harder wear and demands more of it in return than almost any other woman. She must keep her skin fine and clear though she covers it with make-up. It must be fresh in spite of late weary hours. Her very success depends on her finding the right way to care for her skin.*



EVERY SKIN NEEDS THESE TWO CREAMS—POND'S  
TWO CREAMS USED BY THE WOMEN WHO TAX  
THEIR SKIN MOST AND KEEP IT LOVELIEST

## THE FAMOUS METHOD

THAT MAKES IT EASY FOR THEM

TWO distinctly different face creams, each beautifully designed for its special purpose — Pond's Cold Cream and Pond's Vanishing Cream. For years the whole effort of an old and much esteemed maker of toilet preparations was centered on these two preparations that were to answer the two vital needs of women's skin. Today millions of women are using these two creams, night and morning and sometimes during the day, to keep their skin perfectly fresh, supple, young.

Just the right amount, and finest quality of each ingredient to do the actual benefit to the skin for which each cream was formulated. Pond's Cold Cream not only cleanses exquisitely, it restores *each time* your skin's essential suppleness. And with Pond's Vanishing Cream, you have *unfailing* protection and the instant beauty of smooth skin under the powder. Buy both creams tonight at any drug store or department store. The Pond's Extract Company.

*She insists on both—her career of cars and sports and the particular kind of complexion men bow to!*

*How the modern young girl does it is perfectly simple—according to her. She just goes in for taking care of it.*



SEND THIS COUPON WITH 10c TODAY

The Pond's Extract Co.  
140 Hudson St., N. Y.

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# Songs of the Shadows

## A WOMAN AT THE MOVIES

By MILDRED FLEW MERRYMAN

For her, there are no subtleties in dress;  
With hat awry and slender hands ungloved.  
She bears no trace of that smug consciousness  
That floats like scent from women who are loved.

But night by night she joins the hungry pack,  
Thicker than flies around the picture's peel,  
And there while silver shadows grope the black,  
She buys her love serenely reel by reel.

---

## CONTRAST

By THOMAS J. MURRAY

The winter wind is whistling down the street,  
Blowing from off some sullen Northern lea  
Wild gales that bring a fusillade of sleet,  
To rattle thru the leafless shrub and tree.  
The cold comes creeping like a foe set free,  
'And urges swifter pace to hastening feet,  
While many sigh for summer's ecstasy,  
Or for the vanished silver spring, entreat.

But I am gazing at an Eastern land,  
Where day is swooning in the tropic glow,  
While caravans strike out across the sand,  
With priceless bales of merchandise that go  
To romanced Samarkand; no drab skies lean  
'Across the vistas on the silver screen.

---

## SYMPATHY

By WILL HAYWARD

The Movie Life's a roving life,  
No certain habitation.  
One day on shore, the next at sea,  
Then one week "on location."  
But tho the Star avoids all calls,  
And her own ma forget her,  
There's one who knows just where she is,  
The Income Tax Collector.

## JACKIE COOGAN

By JANE CUTHRELL

Upon the screen the little King  
His Royal Shadow throws,  
With soldiers, crowns and everything  
That with a Kingship goes.  
And, those who watch, believe that he  
A King in very truth must be.

This man-child with the marvel-eyes,  
Intent upon his rôle.  
Is royal-proud and royal-wise  
With wisdom of the soul,  
And somehow, with our eyes grown dim  
We see our vanished youth in him.

The little world of make-believe  
Was ours once. We seem  
To quite forget the years that grieve  
For childhood's dear, lost dream,  
'And, watching this small King, are prone  
To set him on our heart's high throne.

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## BATHING BEAUTIES

By FAITH BALDWIN

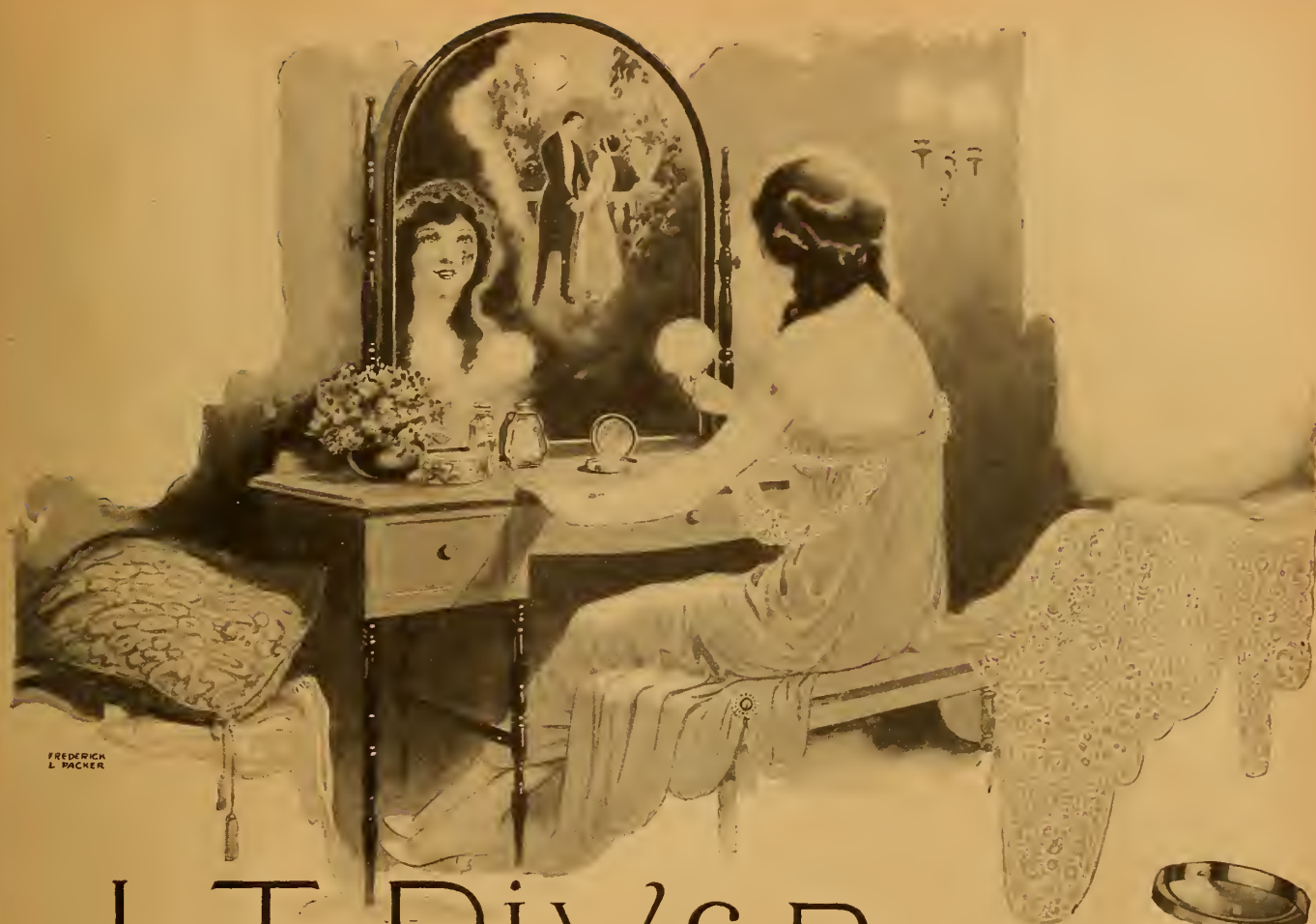
Mermaids of a jaded day  
Framed in flying, opal spray,  
Had Ulysses heard your song  
He had lingered overlong. . .  
Had he seen your faces—well,  
If he kissed—would Homer tell?

Sirens on the sunny sand  
Circes of another strand,  
Lissom lasses—*blonde et brune*  
Warm as August, young as June,  
Curving contours, gleaming white  
From the ocean's arms of might.

Happy sand and happy sea  
Holding you delightfully,  
Poor Ulysses—I desist,  
But—the wonders that he missed!  
Dancing eyes and loosened hair. . .  
Could St. Anthony forbear?







FREDERICK  
L. PACKER

# L.T. PIVER

Paris, France  
(Fondée En 1774)

## Poudres de Luxe



### FACE POWDERS

Surpassingly soft and clinging.  
In four charming shades—  
Blanche, Rosee, Rachel, and  
Naturelle.

95 cents the Box.



### TALCS

Velvety fineness and delightful fragrance are combined in PIVER Talcs. In new convenient metal containers with patent sifter-top.

35 cents Each.



### SACHETS

For Lady's Lin-  
gerie. Exquisitely  
lasting—in all  
PIVER odours.

One oz. 75 cents.  
Four oz. \$2.15.

PIVER'S incomparable Poudres de Luxe possess the precious quality of imparting that most desired, inspired and finished touch to the complexion, which daintily enhances one's natural charms.

These matchless Poudres, with true French artistry—dating from 1774—are delicately odeured with PIVER'S world-renowned Parfums of Personality, which subtly and sweetly breathe an aura of loveliness that clings as prettily as Romance and Youth itself.

To further emphasize one's personality with an individual odeur throughout the toilette, all of the following world-renowned PIVER odeurs—

VELIVOLE — POMPEIA — AZUREA—  
FLORAMYE—LE TREFLE INCARNAT  
—SAFRANOR—ASTRIS, etc.  
may be obtained in

Parfums —Poudres—Rouges—Sachets—Eaux  
de Toilette—Eaux Vegetales—Savons—Tales  
—Cremes—Concentres—Sels pour Bains.

Millions of boxes of PIVER'S Poudres de Luxe sold annually is convincing proof of the popularity of these matchless creations.

At All Good Dealers

CHAS. BAEZ, Sole Agent for U. S.

118 East 16th. Street. New York City



### POUDRES COMPACTES

Thin model—size 2 1/4 inches.  
In handsome, specially de-  
signed, gold-finished metal  
cases. Three shades—  
Blanche, Rachel and Natu-  
relle.

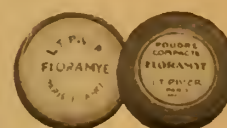
\$1.00 Each.



### ROUGES COMPACTES

Thin model—size 1 3/4 inches.  
In gold-finished PIVER cases.  
Two shades—Rouge Blonde—  
a delicate Orange-Tangerine,  
or Rouge Brune—a lovely  
deep rose, suitable for all  
complexions.

90 cents Each.



### REFILLS

In Poudres and Rouges—all  
shades.

40 cents Each.



Photographs left and right by International News Reel



The première of Charlie Chaplin's "A Woman of Paris," in New York, brought sheafs of letters and telegrams to the Chaplin suite at the Ritz-Carlton, all voicing praise for the fine thing Charlie has done in this drama which he both wrote and directed. And, at the right, Mr. and Mrs. Rex Ingram (Alice Terry) are snapped on the deck of the S. S. *Leviathan* on which they sailed for Europe and a few weeks' vacation after the strain of making "Scaramouche"



## Greenroom Jottings

**H**ISTORICAL epochs on the screen are to the fore at present—note "America," a Griffith production, which really promises to be the long-heralded rival of the "Birth of a Nation."

Griffith gave the folk around Somers, N. Y., such a patriotic stirring-up as they hadn't

had in a long time, when he arrived in that vicinity with his scarlet uniformed British Army and his handful of Colonists in their home-spun suits. The greatest trouble he had was to keep the lookers-on out of the fighting.

Each of the occupants of the thirty thousand motor cars, that had lined up to watch the

An informal photograph taken during the filming of "West of the Water Tower." Glenn Hunter, the star, is standing in the foreground and Ernest Torrence, who plays his father in the story, is talking to him from his seat upon the camera-stand





# Start the New Year Right

Will 1924 Bring **SUCCESS** or **FAILURE**?

From where right now is the time to decide. If you had started right one year ago you would be on the ing thread to success this very minute. Don't let another year pass you by. It is within your Lexing to make yourself just what you will. Make this day the beginning of a new life and a All the one.

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**Give You Wealth—  
Health and Happiness**

I will transform that body of yours and make you physically perfect. I will make a real HE man out of you. I will build out your chest so that every breath means increased life, purifying your blood and sending vigor and vitality throughout your entire system. I will strengthen your shoulders and give you the huge muscular arms and legs of an athlete. I will put pep in your old her fine and strengthen every vital organ within you. husband will be just bubbling over with life, having the Mrs. bert brain, the bright flashing eyes and the spring known. of youth. You will be admired and sought fill the both the social and business world. You will mentably of men, and the good things of life will come your way.

And a megaphone ing and p challenge the World voice—and in Peggy's stood on the house-top and shouted to the deafness—he was the strongest man on earth, it would and they nothing. Someone would make him come stage canrove it. But records speak for themselves. with Cyrilly show anyone personal letters from the "The Yefrong men in the world today that my course Hasolutely the best and the quickest to acquire physical perfection. Come on then and make me prove it—I like it. I have the means of making you a perfect physical specimen of manhood, of making you a successful leader of men. You will be a credit to your community. I have done this for thousands of others. at I have done for them I will do for you. I don't what your present condition is. The weaker you he more noticeable the results. Come on then, he New Year right.



**Earle E. Liederman**  
America's Leading Director of Physical Education

**Send for My New 64-page Book**  
**"MUSCULAR DEVELOPMENT"**  
**It Is FREE**

contains forty-three full-page photographs of myself and some of the prize-winning pupils I have trained. Some of these came to me as weaklings, imploring me to help them. Look them over now and ill marvel at their present physiques. This book will prove an and a real inspiration to you. It will thrill you through and All I ask is 10 cents to cover the cost of wrapping and mailing it is yours to keep. This will not obligate you at all, but for the sake your future health and happiness, do not put it off. Send today—right ow, before you turn this page.

**EARLE E. LIEDERMAN**  
Dept. 301, 305 Broadway, New York City

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Dear Sir:—I enclose herewith 10 cents for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name.....

Street.....

City.....State.....





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# Start the New Year Right

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## I Will Give You Wealth— Health and Happiness

I will transform that body of yours and make you physically perfect. I will make a real HE man out of you. I will build out your chest so that every breath means increased life, purifying your blood and sending vim and vitality throughout your entire system. I will broaden your shoulders and give you the huge muscular arms and legs of an athlete. I will put pep in your old backbone and strengthen every vital organ within you. You will be just bubbling over with life, having the keen alert brain, the bright flashing eyes and the spring and step of youth. You will be admired and sought after in both the social and business world. You will be a leader of men, and the good things of life will naturally come your way.

## I Challenge the World

If a man stood on the house-top and shouted to the people that he was the strongest man on earth, it would avail him nothing. Someone would make him come down and prove it. But records speak for themselves. I will gladly show anyone personal letters from the leading strong men in the world today that my course is absolutely the best and the quickest to acquire physical perfection. Come on then and make me prove it—I like it. I have the means of making you a perfect physical specimen of manhood, of making you a successful leader of men. You will be a credit to your community. I have done this for thousands of others. What I have done for them I will do for you. I don't care what your present condition is. The weaker you are, the more noticeable the results. Come on then, start the New Year right.



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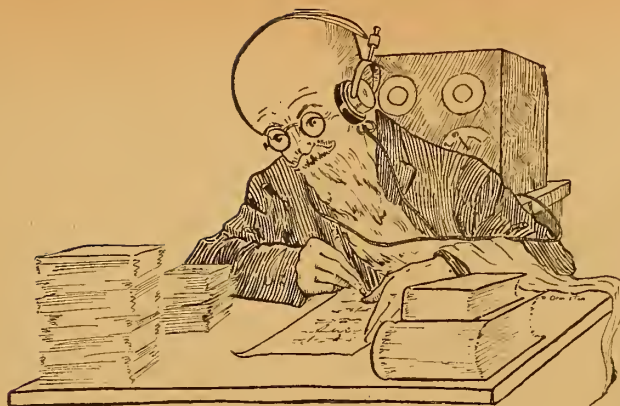
"The Years Like Great Black Oxen Tread the World; and God,  
the Herdsman Goads Them on Behind"

It was this line of W. B. Yeats which suggested "Black Oxen," the Gertrude Atherton novel dramatizing a woman's rejuvenation. And above is Corinne Griffith as she appears in the beginning of the story which is now being screened





*This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope*



*All inquiries should contain the name and address of the writer, and, if it is desired that a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter*

## The Answer Man

ANGEL.—And here we are approaching the Christmas season once again. You know my wish, as I have wished it for the past twelve years—A Merry Christmas to you all. Huntley Gordon is playing opposite Pola Negri in "My Man." No, I am not a writer of heart and home problems.

JAN. MARGARET.—Well all men were born free and equal, but some of them grow up and get married. Tom Moore was married to Alice Joyce once. Alice Terry, the beautiful, was born in Nashville, Tenn., in 1896, educated in Washington, D. C., played on the stage in "Nobody Home"; is 5 feet 2 inches tall and weighs 115. Fair complexion, blonde hair and blue eyes. That's all!

UTIMOSA.—I'm glad you like to read. To know the true value of books, and to derive any satisfactory benefit from them, you must first feel the sweet delight of buying them—you must know the preciousness of possession. Theodore Kosloff is at the Famous Players Studio, and he is married and has a daughter. He expects to go to Russia to make a picture.

GRETCHEN M.—All right, let's go. Thomas Meighan was born in Pittsburgh, Pa., and he is thirty-nine. Milton Sills born in Chicago.

K. & C.—Why I didn't notice any ill-feeling with Canada. Dont tell me there is going to be more trouble. You're like the fellow who said he had the law on his side, but they hit him from behind. Mildred Harris is playing in "The Shadow of the East" by E. M. Hull, author of "The Sheik." Marjorie Daw in "Maude Muller."

ROBERTA & REBECCA.—The two "R's." You know the three I hope. Corinne Griffith is playing at the United Studios. Yes, Barbara LaMarr has had her hair bobbed. She is playing in "Thy Name is Woman" with Ramon Novarro.

KING ARTHUR.—I salute thee, King! How's Queenie? Yes, they are filming the Ten Commandments, if the censors dont cut out four or five. Alan Holubar is married to Dorothy Phillips. She has dark grey eyes and chestnut hair. Martha Mansfield is playing in "The Warrens of Virginia" for Fox, with Elmer Clifton at the megaphone.

FRANCES S.—So you think I am a nut. Well. No accounting for some people's thoughts. After all my head is but a shell. So far we have had mild weather, but then I have my whiskers to wrap around me. No, Richard Dix is not married.

M. Mc.—Ah, but men say of women what pleases them; women do with me what pleases them. Bert Lytell recently returned from Rome where he has been starring in "The Eternal City." Now he has gone to Algeria to play in "A Son of the Sahara," which Edwin Carewe is directing. You want a picture of May McAvoy on the cover. She is twenty-two and is playing with Richard Barthelmess in "The Enchanted Cottage." Many a girl envies May.

LENA S.—Thanks, I am having a great time with my automobile. As someone once said "God made the country, but man made the detour signs." And there are plenty of them in and out of New York. Mae Murray is only twenty-seven, and she is married to Robert Leonard, her director. Conway Tearle is forty-three, and married to Adele Rowland. Viola Dana twenty-five. And as for my age—you know that.

MISS INQUISITIVE.—Of course I'm not an old man. Every man desires to live long, but no man would be old. No, Ramon Novarro is not married. Pola Negri is thirty. Help yourself, some say her real name is Pauletta Schwartz and others say Apolonia Pombalski. How do you like it?

KATHLEEN M.—I can see what you mean, but Swift once said "I never wonder to see men wicked, but I often wonder to see them not ashamed." Marie Prevost is twenty-five, Viola Dana twenty-five, Betty Blythe thirty. Yes, Charlie Chaplin is a dear. I heard him speak at the opening of his wonderful picture "A Woman of Paris." It was a superb picture, and Charlie has created a new art in pictures. You're welcome, write me again.

O. T. A.—Well, Thomas Meighan has been married but once—

to Frances Ring, and Douglas Fairbanks has been married to Beth Sully. No, I dont run a "Who's married to Who" department.

BEES KNEES.—Indeed, no I dont like the new flapper talk, elephant's wings, snake's hips, etc., etc. Silly! Valentino is twenty-eight. Yes, Irene Castle intends to return to the screen. Will Rogers is playing in "Two Covered Wagons." I am always here, so write me any time. No, I dont do much Christmas shopping, not on \$10.50 per week. I usually give out life-savers as Christmas gifts.

M. C. B.—Well Freud says a slow thinker lives longest, but not if he crosses the busy streets. Yes, Malcolm McGregor played in "A Noise in Newboro" but it was a small part. Allan Forrest had the male lead. Blanche Sweet in "Anna Christie."

LULU Mc.—Of course I believe in getting out into things, because the world is a great book, and they that never stir from home read only a page. No, Elaine Hammerstein is not married, she is twenty-seven and her last picture was "Broadway Gold." Nita Naldi was born in Italy.

RUTH ROLAND FAN.—It's my birthday, too, so there. You want to see Ruth on the cover. So do I. Colleen Moore and Clara Bow in "The Swamp Angel." Yes, Mark Twain lived at 21 Fifth Avenue, New York City, and Theodore Roosevelt was born at 28 East Twentieth Street, New York City.

BLACK HILLS.—Everybody ought to read "The Count of Monte Cristo." Reading enriches the memory, conversation polishes the wit, and contemplation improves the judgment. Now you want an interview with J. Warren Kerrigan. He should have one. Well, you just tell your mother I'm not a stranger, and it's all right for you to write to me.

ARLINE P.—So you are fond of Cullen Landis. Jackie Coogan is playing in "A Boy of Flanders" which is being adapted to Jackie's use from the famous book "A Dog of Flanders" written by Ouida.

ED.—If a man should register all his opinions upon love, politics, religion, learning, etc., beginning from his youth, and so on to old age, what a bundle of inconsistencies and contradictions would appear at last. You refer to Clara Horton who was born in Brooklyn, in 1904 and she has been on the stage since she was four years old. Has dark hair and blue eyes. Dorothy Mackaill has gone to the Coast to play in "The Next Corner." Run in again some time.

ROSIE O'GRADY.—Of course I smoke—anything I can get my hands on. No, there is no Mrs. Answer Man, so have no fear. And you dont think I am as old as I look, ah, but I'm as old as I feel. Yes, you will see "Merton of the Movies" on the screen soon. Mary Philbin in "My Mamie Rose" and Walter McGrail, Rosemary Theby, Claire Windsor and Bert Lytell in "The Son of the Sahara." Irene Rich and Jack Hoxie in "Wyoming."

BETTY L.—No, I wont go to jail for speeding, but if I do you will have to write me at the jail, but after all Leigh Hunt continued editing his paper and wrote many of his most noted poems from jail. Monte Blue is thirty-three, and with Warner Brothers, Bronson Avenue and Sunset Boulevard, Los Angeles, Cal. Rockcliffe Fellows in "Penrod and Sam." I like to answer questions.

DESMOND.—Are you the famous Desperate? You say expenses are like dandelions, you can cut them, but you cant keep them down. Ha, ha. Why the "Kashmir Song" is in "India's Love Lyrics." You can get them at any music store. Yes, and "Beyond the Rocks" can be had at any book store.

BARBARA PAIGE.—Yes, there are a lot of repeaters. "Les Misérables," "Dr. Jekyll and Mr. Hyde" are to be done over again, and George D. Baker who directed Madame Nazimova in "Revelation" eight years ago is to direct Viola Dana in the same play under the name of "The Rose Bush of a Thousand Years." Mary Hay Barthelmess is the name of their child. Yes, Elliott Dexter was married to Marie Doro; he is married to Nina Untermyer.



**LITTLE BULA.**—Well, a woman either loves or hates, she knows no medium. I can see you are rooting for Ralph Graves. He is playing opposite Marion Davies in "Yolanda" which has been changed to "Mary of Burgundy." Yes, I am still in the hall-room, with an electric heater going—my fireplace.

**TISH.**—You are like a cuckoo, you have but one song. But it's a sweet one. Richard Dix has brown eyes. No, Gloria Swanson has a small daughter, and Lila Lee is eighteen and no relation.

**RUTH S.**—Well for my choice I like the tailor-made girl. But every woman cant wear tailored things. If a woman's young and pretty, I think you can see her good looks all the better for her being plainly dressed. Jack Mulhall is five feet eleven. You're not the first one to complain. Write me some more.

**EFFIE.**—Well I do hope Santa's good to you. Course I'm going to hang my stocking up—on the fireplace. Tom Moore is playing in "Big Brother." Owen Moore, Virginia Faire, Sylvia Breamer and Robert McKim are playing in "Thundergate" a Chinese story.

**POOK.**—You refer to: "Women's faults are many; Men have only two—Everything they say, and Everything they do!" Marion Davies was Marion Douras once. Baby Peggy is Peggy Montgomery. She just spent a few weeks in New York before starting on her next. So you wouldn't like to be an Answer Man. I would never advise it for my children either.

**TEDDY HARRIS.**—Yes, I have heard that before—you say a peacock is a beautiful bird, but it takes a stork to deliver the goods. That reminds me of "That's the guy I'm laying for" said the hen as the farmer crossed the barnyard. Here, to business, no more jokes. Barbara LaMarr is back in Hollywood playing in "The Killing of Dan McGrew." Malcolm McGregor is six feet tall.

**SUTZNE.**—Well am I forgiven. You know that he that cannot forgive others, breaks the bridge over which he must pass himself, for every man has need to be forgiven. Maurice Flynn was a football player for Yale. He played in "Salomy Jane."

**RICHARD P. W.**—Enjoyed reading your little playlet, and wish I could print it, but space forbids. I notice you read a great deal. Books support us in solitude, and keep us from being a burden to ourselves. Write to me again some time.

**AUSTRALIA.**—That's nothing, two hundred thousand dollars was recently offered for the picture rights to "Lullaby" a stage play now running on Broadway with Flornce Reed. Albert Roscoe was born in 1887, and I am sure he will send you his photo.

**ME NE HEFFRA.**—Come cheer up. You have a heavy heart. Some people carry their hearts in their heads; very many carry their heads in their hearts. The difficulty is to keep them apart and yet both actively working together. Well I am not sure that it was Ramon Novarro but he did have a small part in "Man, Woman and Marriage," dancing with the Morgan dancers. That was his first screen appearance.

**IMAKNUT.**—So you see I have read your letter all the way thru, and believe me, it was a dandy. So it's Edward Everett Horton, is it? I'll see what I can find about him. Yes, and woman has been fed upon flattery until it is not strange she hungers for substantial diet, whose best sauce is understanding and appreciation. Write me again.

**D. J. R.**—But didn't you know that dogs perspire thru the tongue, hence the panting after exertion. Let them drink all they will, but have the water clean. Now that you have subscribed you want a picture of Tom Mix and an interview. Miss Fletcher, N. B.

**ELOISE L.**—Yes, and intellect is to a woman's nature what her skirt is to her dress. George Hackathorne is five feet seven and not married. Cullen Landis is married and he is twenty-eight. Charles "Buck" Jones is playing in "Mike McGee's Chorus Girl." Pretty title!

**BUBBLES.**—So you think I ought to get married. So do I. No I didn't see "Six Days." And you think Norma Talmadge would make an ideal leading lady in "Three Weeks." Did you know that Norma has been invited by the French Government to play the part of Marie Antoinette? Dont you wish she would?

**IRISH.**—Speak well of your friend, of your enemy, say nothing. That's a good motto. Yes, Margaret Landis is Cullen's sister.

**V. M.**—Women like brave men exceedingly, but audacious men still more. Monte Blue is playing in "Main Street" and in "Lucretia Lombard." Eulalie Jensen and Douglas MacLean are playing in "Yankee Consul."

**G. T. B.**—Oh, I'm not so old. The remembrance of a well-spent life is sweet. Well the only thing I can advise you to do would be to join one of the correspondence clubs. Yes, Anna Q. Nilsson and Earle Fox in "Innocence."

**PEGGY.**—I should say I am an old man with a beard. Most of the children on Duffield Street think I am Rip Van Winkle himself. Madge Bellamy is nineteen, her real name is Madge Philpotts and she is playing in "Galloping Fish." That's all right.

**MARY H. R.**—Yes, but dont forget that marriage often unites for life two people who scarcely know each other. No, I am not sure about Milton Sills. Yes, James Kirkwood has fully recovered, and he and Lila Lee are playing in "The Painted Woman." No, that book has never been filmed.

**RAYMOND.**—There's lots of time. On the other hand, there is nothing better than a good wife; and nothing is worse than a bad one, who is fond of gadding about. Why dont you write to Constance again, I rarely see her, you know. She is very popular in this country. She is playing in "The Dangerous Maid." Tom Mix is married to Victoria Forde. You just write to me whenever you feel like it, as I am always glad to hear from you.

**CONSTANCE K. T.**—You should feel your importance more. We need the friendship of a man in great trials, of a woman in the affairs of every-day life. Yes, I admire your choice very much. Robert Ellis was born in Brooklyn and played on the stage before joining the Kalem Company. Bert Lytell, Blanche Sweet, Bryant Washburn and Ward Crane in "The Meanest Man in the World." Write me again.

**MAXINE W.**—Yes, Fate gives us parents; choice gives us friends. Robert Edeson is playing in "Everyday Love." Percy Marmont and Jacqueline Logan in "The Light that Failed." Pauline Starke and Tom Mix in "Eyes of the Forest." So you saw Eugene O'Brien in "Steve." It hasn't been to Broadway at this writing. He is playing with Norma now in "Secrets." Address Richard Barthelmess at Inspiration Pictures, 565 Fifth Avenue, New York City. You're welcome.

**ARTHUR S. W.**—Thanks for all the nice things you say about this department. Then you say "that lovely clothes-horse Gloria Swanson, pleasing to the eye in some ways," but as Avon Bill said, "The play's the Thing." Pretty deep! And can you picture Lewis Stone and Helene Chadwick in "Why Men Leave Home"? I cant.

**NOBODY.**—Your letter was like the fellow who said, "Why are you parking," and he said, "Because there was a miss in the car." Put on the brakes. Gladden James is not playing right now. Address Eric von Stroheim with Goldwyn; Griffith at Griffith Studios, Mamaroneck, N. Y. Haven't heard of the German picture you speak of. You certainly write a clever letter, and I wish I had time to answer you personally. Selah!

**COE 27.**—Well I dont agree with you. You say "Women swallow at one mouthful the lie that flatters, and drink drop by drop the truth that is bitter." Yes, Douglas Fairbanks is busy with his "Thief of Bagdad." Betty Blythe is to play in "The Recoil" Rex Beach's story which will be taken abroad for Goldwyn. Mahlon Hamilton will play the lead. Never heard of Patterson Dial, but if you say she is with Inspiration, you can write them direct. Zazu Pitts is with Goldwyn.

**EMTEEBEE.**—Yes, yes, my error, I'm sorry. You know the old saying. The woman we love most is often the woman to whom we express it the least. Dustin Farnum and Patsy Ruth Miller are playing in "A Tale of Red Roses" for Vitagraph. Again please?

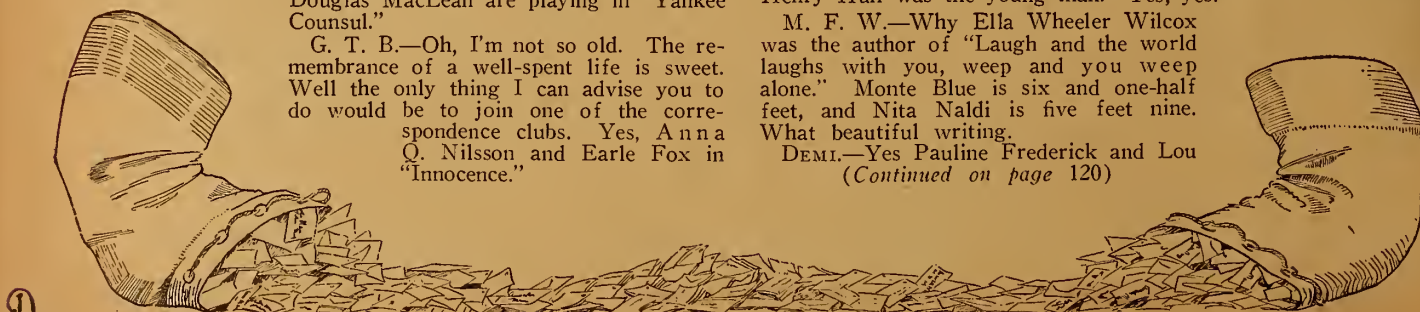
**KATHLEEN B.**—A great ship must have deep water. Be careful, but not full of care. I cannot tell you who Mister Jones was in "Plunder."

**CYN.**—You ask "Why do so many correspondents ask if certain people are married? Do they feel qualified to take a run out and vamp them if they are not." That is a stickler, Cyn. Ask me something easy. Some letter, yours, and it was full of pep too. So long!

**CUCU.**—When we come to think about it seriously it is rather absurd to expect uninterrupted stretches of happiness. Happiness falls to our share in separate detached bits, and those of us who are wise content ourselves with these broken fragments. So you feel as tho you were writing to an old friend when you write to me. That's the way to feel about me. You refer to Irma Harrison in "One Exciting Night." She is not colored. Henry Hull was the young man. Yes, yes.

**M. F. W.**—Why Ella Wheeler Wilcox was the author of "Laugh and the world laughs with you, weep and you weep alone." Monte Blue is six and one-half feet, and Nita Naldi is five feet nine. What beautiful writing.

**DEMI.**—Yes Pauline Frederick and Lou  
(Continued on page 120)





# STOLEN BEAUTY

As the Pirates of  
Old Stole Beauty—

*So May the Wrong Kind of  
Face Powder Rob Modern  
Woman of Her Complexion  
Loveliness . . .*

**W**OMEN will learn with amazement the recent disclosures now being made known in regard to their use of the indispensable face powder. A painstaking, scientific study of the skin and its care has brought forth some facts which are nothing short of revolutionary as to the correct way to powder.

Here are the facts:

Most women nowadays give thoughtful attention to their complexions. Why, then, should the skin so painstakingly cared for, frequently tend to coarsen and roughen without apparent cause? Why should the tiny pores mysteriously choke up and enlarge? What has been the reason so much beauty effort has had no permanent result—brought no lasting benefit? Science has found out, sifted down the facts, and discovered the cause of most cases of clogged, enlarged pores to be—*powder*; not the innocent habit of powdering, but the powder itself.

Every woman knows there are countless brands of face powder—a bewildering array. Prettily packaged and daintily perfumed, they tempt one on every side. They are to be had in various forms, and many fragrances—but science made this important discovery: nearly every powder on the market was basically the same, *made of rice*! Therein lay the trouble.

## How Rice Acts in Face Powder

Consider! Rice, as everyone knows, is a starchy substance and no matter how fine it may be pulverized, its particles remain "sharp." When magnified, rice powder resembles sand! In a tiny pinch of powder there can be seen thousands of jagged, sharp-edged particles. Not a happy choice for application to the delicate skin! But worse even than this irritating sharpness, is the fact that rice swells with moisture.

You have seen what rice does when you cook it. The kernels swell and become many times their original size when put in hot water. It is but natural, therefore, that the heat and moisture of the skin should have a similar general effect on rice used in powder. Your own reasoning will bear out this conclusion.

Each time you use powder with a rice base, some of the minute particles must work down into the pores. There they must react harmfully because they are both moistened and warmed—"cooked" by the skin. This action taking place day after day, every time you powder, is bound to undo your care to keep the pores free, clean and normal in size. So one more mystery is solved by science—and common sense.

## There Is No Rice in Princess Pat Powder

"But I simply cannot forego the use of Powder!" says the woman who desires the velvety, smooth appearance only powder can give. Nor need she!

Use the "Powder With the Almond Base"—Princess Pat—and the thousands of delicate pores in your skin will never be enlarged in the least—however plentiful or frequent the powdering. For, unlike rice, the Almond Base has no sharpness in a dry state, and does not penetrate and swell when moist. Instead, it has a soothing, healing quality, making its application a beauty treatment in itself. It is as kind to the super-sensitive skin structure as Almond always is—and Almond, as you know, is used on the tender skin of babies.

## Princess Pat Gives a More Lovely Effect, Too

Knowing these facts, one regards it as a pity that rice powders—for the face at least—still are used. This is particularly true when you realize Princess Pat is so finely particled that its gentle adherence makes its effect last much longer than the finest powder that can be made of rice. You will be altogether

amazed and delighted with the clinging quality of Princess Pat—"The Powder With the Almond Base."

If you actually knew the benefits of Princess Pat to all skins—in all winds and weather—you would hasten its great comfort to you by obtaining a box at once at the nearest store that has it! But a liberal quantity—gratis—awaits you as explained below.

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Ask for Princess Pat Powder by name and insist upon receiving it. There is no other powder made with the "Almond Base." The name and process are absolutely exclusive. Don't let anyone persuade you otherwise.

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## On the Camera Coast

(Continued from page 66)

Beery to play the leading part in the "Sea Hawk." This is recognized as one of the big story "finds" of the year in Hollywood.

Theodore Kosloff, they say, is about broken-hearted over it. He has been trying to get the story as a starring vehicle for some time. He had gone so far even as to get up a continuity and even to rehearse some of the scenes.

Kosloff intends going back to Russia one of these days to start a motion-picture company. Just now he manages to keep himself fairly occupied acting in the Lasky pictures, staging the dance scenes in almost everybody else's pictures, and running four or five dancing-schools in different Western cities.

Kosloff has a charming home in Hollywood in which his guests are regaled with wonderful Russian dishes, the like of which nobody in this country ever ate before.

Which brings us naturally back to our old friend Pola Negri.

It seems that Pola nearly missed a triumph the other night when "The Spanish Dancer" opened in Los Angeles at a downtown theater.

The exhibitors are getting very much fed up on big openings. They have to bring batteries of arc-lights to the side-walks; call out battalions of police; take motion pictures of all the stars as they come in, etc., etc.

It is all very fine as a spectacle, but it keeps out the patrons who either have no evening dress or do not care to wear it; also it's a lot of bother and expense.

So they had about decided to just put "The Spanish Dancer" on without fuss or feathers. Whereat Pola let out a long and anguished wail.

They hastily scrambled together the usual sun arcs and turned it all on. As a result of which Pola got one of the grandest

send-offs ever seen in Los Angeles.

The audience all stood up and applauded when she came in with Kathleen Williams as tho she were a queen.

Pola has about abandoned social life in Hollywood. Her only companion is Kathleen Williams to whom she is absolutely devoted. Pola is frankly bored by California and all that therein is. She says she cannot be happy where there is so little music.

Constance Talmadge, by the time this appears in print, will probably have been in New York for a little vacation and will have come home again. Connie, like Pola Negri, is not too strong for Hollywood. She likes New York better.

Hereafter Constance is going to have her own production manager. All the details of making her pictures are to be turned over to C. Gardner Sullivan, one of the most famous scenario writers in the world.

Frances Marion, who was formerly a staff scenario writer and Norma Talmadge's director, has resigned a mere seventy-five-thousand-dollars-a-year job to do free-lance writing. Miss Marion is probably the most successful of all screen writers.

Her latest triumph is "Abraham Lincoln" which she both wrote and supervised. It was given a try-out at Burlingame, a summer resort near San Francisco, and achieved the unique distinction of having the audience break into applause twenty-seven times during the showing.

Miss Marion has written a new play for Harold Lloyd for which she is said to have received a sum that looks like a liberty loan. There is a possibility that Harold will borrow back his bride, Mildred Davis, from the Grand-Archer people, to whom she is under contract, in order that she may play the leading girl part.

(Continued on page 118)

Commuting across the continent has become quite a matter of course with the movie stars. Recently several cinematic parties met on the same train. Reading from left to right, Lila Lee, Thomas Meighan, Mrs. Lee, Mrs. Ernest Hiller, Mrs. Thomas Meighan, Mildred Davis Lloyd and Harold Lloyd







HE found her at last!  
She was sitting in the  
garden—just where  
she belonged.

She quickly raised  
her little mask up to her  
eyes as he approached.  
"Oh, never mind,  
Fair Stranger—I know  
who you are. You are  
a rose disguised as a  
Beautiful Lady."

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Pompeian Day Cream (vanishing), Pompeian Beauty Powder, Pompeian Bloom (the rouge), and Pompeian Lip Stick, like all Pompeian Preparations, are absolutely pure and harmless. They are formulated with a care as great as though they were intended for medicinal uses and in a laboratory always scrupulously clean.

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If your skin is very dry it will be helpful for you to use this cream every morning and night regularly. But if your skin is oily it will be sufficient to give it a thorough cream bath at night only, following it with a quick ice rub.

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## Greenroom Jottings

(Continued from page 74)

thousands of their movie followers before sailing for Italy to film "Romola," in Rome. Lillian said her voice felt awfully funny skimming over the air, and that next time, she thinks she'll take her audiences in broken doses, and flesh and blood. She likes to see them as much as they like to see her. Emory Johnson, director for Universal, was another who embraced the radio eagerly. It was the biggest megaphone that he had gotten hold of, and the stunt that he did was to direct a scene just as if he would have had he been doing so in a studio. Elliott Dexter and Bryant Washburn, both of the Grand-Asher picture organization, also cast a few glad words to the wild winds, and we have no doubt that they will return twofold in enthusiastic fan-letters.

Among our juveniles: Dinky Dean, the "kid" who scored a hit in Charlie Chaplin's "The Pilgrim," will be starred in "A Prince of a King," directed by Albert Austin, Jackie Coogan's original director. We are wondering if he will crowd Jackie a little for place on the silversheet. And Farina, the as black-as-night-and-cuter-than-a-baby-comet piccaninny, has been signed for "Our Gang" comedies. Farina doesn't know why she is having so many ice-cream cones these days but her family is ready to serve her nectar, since the contents of her pay envelope bought them an auto.

Emory Johnson must have felt as tho he was walking in the mayor's boots when he visited New York recently. He paraded up Broadway with a brigade of police officers and to the music of the crack firemen's band. All this honor because he has put the heroism of civic employees on the silversheet. He is the producer of "The Third Alarm," in which the fireman is the hero; "In the Name of the Law," which idealizes the policeman; "Westbound Limited," which gives the railroad man his flare, and "The Mail Man." Mr. Johnson's mother writes all the stories that he directs and it is their boast that they write purposely for the masses.

Tho the court was resorted to in order to prevent the showing of a picture under the title of "The Trail of the Covered Wagon," no voice has been raised against Will Rogers' "Two Covered Wagons," a burlesque on "The Covered Wagon." Will has undertaken to double in burlesquing both J. W. Kerrigan, the hero, and Ernest Torrence, the renegade but likable pioneer, and where is there a judge with heart so cold as to say Will nay.

Time was when European sets sprang up overnight, as it were, on Hollywood lots, at the wave of a wand; but the infant industry has so far discarded its swaddling-

(Continued on page 90)

Of course we cant be sure just who is to receive the package which May McAvoy is wrapping so carefully with holiday ribbon and pasters . . . but it wouldn't be a great surprise if it turned out to be for Glenn Hunter. No engagement has been announced yet by the principals but Broadway feels fairly sure that wedding-bells are not far distant





\$2

X  
M  
A  
S  
G  
I  
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Sent  
for  
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K1  
Lady's ring, 14  
K. gold, with  
fine, blue  
white dia-  
mond  
\$50.00



K2  
White gold, hand  
engraved ring, 2  
fine diamonds  
\$45.00



K3  
Lady's ring, 14  
K. gold, perfect cut  
diamond, 14 K.  
mounting  
\$16.50



K4  
First quality  
diamond in Oc-  
tagon shaped 18  
K. white gold  
lady's mounting  
\$67.50



K5  
Gentleman's  
hand carved Bal-  
cher ring, 14 K.  
gold, fine, blue  
white diamond.  
\$35.00.



K 23-24 inch pearl necklace of beautiful opal-  
escent shade, perfectly matched. The  
safety clasp is of 14 K white gold set  
with a genuine diamond. \$12.75.



K 6—HEART-  
bottom ring, solid  
platinum. Fine dia-  
mond in center, 4  
diamonds on sides  
\$120.00.



K 7—Platinum heart pin set with  
perfect cut, blue white diamond, 14 K.  
pin. \$33.00.



K 8  
First quality dia-  
mond, in lady's  
engagement  
ring, 14 K.  
solid gold.  
\$100.00



K 9  
Lady's 18 K  
white gold ring;  
diamond shaped  
top. Fine cut  
diamond.  
\$37.50



K 10  
Gentleman's 14  
K. ring, and  
diamond, 18 K.  
white gold top.  
\$48.50.



K 11  
Lady's  
solid platinum  
ring, first qual-  
ity, blue white  
diamond. \$50.00



K 12  
Dinner  
ring set with  
inlaid top, three  
blue white dia-  
monds, 20 K  
white gold  
shank  
\$72.50



K 24  
White and green  
gold 14 K. Javal-  
liere; diamond  
center, pearl drop,  
complete with 14 K  
neck chain. \$27.50.



K 26  
18 K. wedding  
ring set with 3  
perfect cut dia-  
monds, \$35.00.



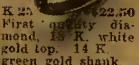
K 13  
20 K. white gold  
ring; diamond  
set in 3/4 Kar-  
at cup setting  
\$75.00.



K 14  
Lady's 7 diamond  
cluster, set in  
platinum, 18 K.  
white gold ring.  
\$52.50



K 15  
watch, 11  
grade 15 Jewel movement. Life  
time guarantee.  
\$24.50.



K 23  
First quality dia-  
mond, 18 K white  
gold top, 14 K  
green gold shank.  
\$22.50



K 27—  
white gold. High  
diamond set in platinum. Life time guarantee—won-  
derful value. \$42.50.



K 16  
Lady's 18 K white  
gold ring, perfect  
cut diamond, sap-  
phire on each  
side. \$65.00.



K 17  
Gentleman's 14  
K. white gold, meet  
cut diamond. Blue  
sapphire on  
each side.  
\$80.00



K 18  
Gentleman's  
diamond c  
platinum, 1  
ring. \$55.00.



K 19  
Three fine diamonds in  
18 K. white gold top,  
lady's mounting, 14  
K. green gold.  
\$75.00.



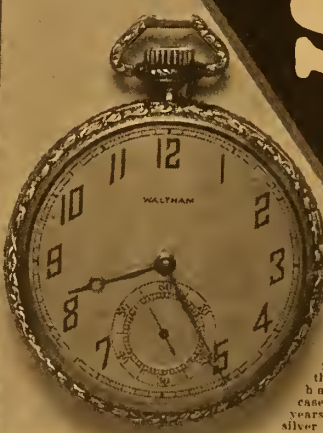
K 20  
lady's s  
diamond  
gold mounting. \$62.50



K 21  
First quality dia-  
mond in lady's  
engraved ring,  
18 K. white  
gold.  
\$30.00.



K 22  
white gold, 14  
K. gold shank  
\$25.00



K 28  
Beautiful  
12 size, thin  
model. Wal-  
tham watch  
band engraved  
case; guaranteed 26  
years. Hand lettered  
silver dial. \$22.00.



K 23  
Platinum front  
Scarf Pin, set  
with perfect cut  
diamond, 11  
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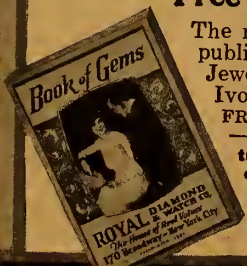
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Try the gloves five nights free. Note the amazing difference in your hands in just five nights' wear. Mark how lovely your hands, how white and smooth. If five nights of wear of the gloves doesn't make your hands more beautiful than you ever dreamed possible, don't keep the gloves. Return them to us and you won't be out one cent for the free trial. You are the judge.

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Name .....

Address .....

My glove size is .....

## Wally Reid, My Friend

(Continued from page 22)

same performance. His house was open to everyone.

I remember the time a screen-struck girl came to the studio to get a glimpse of him. She tried in vain to get an introduction. One day when he started to drive away, she threw herself in front of the wheels of the car. Wally stopped the machine before the wheels touched her. He sent her to Mrs. Reid who took care of her until the girl was able to return to her home.

I shall not attempt to tell when and why Wally started on his fatal journey. A number of circumstances brought about his trouble. To sum it up in a philosophical way I might say that Wally did not kill others with kindness but killed himself by his kindness to others. There is no episode in his life that brings forth more admiration and displays the resolute will of the man than the last few weeks he lived. Like the saxophone, like the paintings, like the chemical formulas, he fought doggedly to conquer. It showed the true Wallace Reid. He could have pursued his course and lived, but he *would* conquer.

I do not think that anyone deserves more commendation than Wally's sweet, devoted wife, Dorothy. In my awkward style of writing I cannot find suitable laudatory adjectives that would properly praise her. She fought with him. She was at his bedside every minute. She did everything for him.

I do not think I shall ever find a more faithful friend, a more genial companion or a more thoro man than Wallace Reid.

### FADE-OUTS

By CLARENCE E. FLYNN

Faces, like stars, rise on our little ken;  
Shine on our souls with warm and cheering ray.

Then, like the stars, they pass from us again,

Leaving the dreary world of yesterday.

Friends slip into our little world awhile.

Joys come to thrill us with their rapture keen.

The friends go trudging on their winding mile

The joys fade as a picture on the screen.

Altho unseen, they are not wholly gone.

A friendship once established cannot die.

A joy once tasted sweetly lingers on,

A perfumed presence never seen but high.

In the great drama of the fleeting years

They come upon the stage and play their part.

Then, tho each wondrous vision disappears,

It leaves its deathless image on the heart.





## Across the Silversheet

(Continued from page 55)

We wonder if anything in the world has been more thoroly dramatized than the French Revolution. Now comes Rex Ingram's worthy "Scaramouche," which gives us France in those troubled days immediately preceding the Revolution. And while the historical characters of this time have mingled frequently of late with the fictitious characters of the screen, never before have they possessed such physical accuracy.

"Scaramouche" borders perilously near the spectacle group but, after all, it is basically the story of a spectacle. It tells of a nobleman who joins the people under the guise of a performer . . . there, coming by his name of Scaramouche . . . in order that he may avenge the death of his friend. So you are not irritated by the import given to spectacular things. Nor are they permitted to obliterate the activities of those people in whose fortunes you are most vitally interested.

Really, the acting honors must be divided between Ramon Novarro and Lewis Stone. For while Alice Terry is beautiful to see in the white wig and brocaded satins and laces of the heroine, she is given few emotional opportunities. Lewis Stone corroborates his splendid reputation as an actor in the conniving and unpleasant rôle of a noble. And Ramon Novarro in the title-rôle does finer things than he has ever done before.

All in all, Rex Ingram has done well with "Scaramouche." It will probably stand as one of the best pictures of the year. "Scaramouche" stands out brilliantly in the procession of screen offerings; but it does not point the way to any cinematic Utopia.

We have seen Pola Negri in "The Spanish Dancer," and we admit frankly that we are captive to her flashing beauty and her fire. There has been disparaging criticism of Pola Negri, which has attempted to analyze her fascination and her subsequent popularity. It has been laid to a number of things, chiefly sex appeal. And, admitting that this is basically true, we do not grant that it makes her any the less a personality. She dominates every scene in which she appears and she is an actress, to boot.

A gypsy girl who wins the King's fancy on a Carnival day . . . while, on the same day her lover merits the royal disfavor and is sentenced to be hanged . . . this is the stuff of which "The Spanish Dancer," is made. Like Mary Pickford's "Rosita," it is adapted from "Don César de Bazan." We have less praise for the production of "The Spanish Dancer" itself than we had for "Rosita." Ernst Lubitsch knows more about Kings and their retinues and European people than our American directors. That is natural. He was born a European and for years he knew the sophistication of the Continent. We doubt his directorial dexterity in producing a drama of our Middle West.

Antonio Moreno is the dashing Don César and he is good to look upon. There were several times when he called Douglas Fairbanks to our mind. The monarch, of course, is Wallace Berry. What casting director would have any other actor as a king. Not that we quarrel with them on this score. However, Wallace Berry is to our cinematic mind History personified.

Kathlyn Williams was a regal Queen . . . Adolphe Menjou was a fascinating courtier . . . and Gareth Hughes gave poignancy to the rôle of the weak, adolescent apprentice in whose behalf the hero disregards the royal proclamation.



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That brings a new conception of what clean teeth mean.

### For careful men

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You will be amazed and delighted. Cut out the coupon now.

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advance spirit of American  
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LENORE ULRIC  
as TIGER ROSE



When ROMANCE  
comes to TIGER ROSE



RESISTING HER  
LOVER'S ARREST



The  
"THIRD DEGREE"

## The Return to Youth

(Continued from page 26)

and Mr. Washburn at the Hollywood Hotel dances a few years ago?"

"Yes, we never missed a Thursday night," she replied, and added, perhaps as an afterthought "they were my one diversion. I sure thought I was out of things in those days."

Then I heard the whole story. Mrs. Washburn, or Mabel Forrest—her maiden name, now adopted by her professionally—was an extra girl at the Essanay Studio in Chicago at the same time as Gloria Swanson, Lenore Ulric, and Agnes Ayres held forth as "extras."

One year after her marriage to Washburn, Bryant, Jr. came into the world. A few years more and Dwight Ludlow Washburn was born. Altogether, there were nearly eight years of marital obscurity. One screen star in the family was enough, she reasoned.

A year or so ago there was a slump in pictures—and a slump for Bryant Washburn, because of the injudicious selection of stories for his screen vehicles. Presto!—the Washburns, who had returned from Europe, where Bryant made "The Road to London," went to work and concocted a vaudeville skit. "But who will play the girl in this skit?" she asked Bryant. "Why, you, of course!" he answered, with unyielding finality.

She didn't think she could do it. But she did. She went on a diet. She reduced to 112 pounds. And she was a flaming hit wherever the act played. And she had never been on the stage before.

Back to Los Angeles. Bryant signed a contract with Mr. Grand. And Mabel?—well, she thought the children might need her again. But that was before Tom Geraghty talked her into playing opposite Charlie Ray in a satire on "Hollywood" staged by the Writers' Club. Again—a triumph for Mabel Forrest Washburn!

It simply had to be. Destiny, the inscrutable solitaire player, placed the cards—just so. And Mabel Forrest emerged a gorgeous winged being—after eight years in the domestic cocoon. Bryant, wisely interpreting the signaling of the Fates, made her his leading woman—in reel as well as in real life. She played opposite him in "Mine to Keep," "The Love Trap," and "Other Men's Daughters." Cinema audiences gasped at her loveliness and were moved by her somehow childlike tenderness—while the cosmic orchestra sustained its brave obligato to her song of triumph.

And at last—allegro!—she is a star in her own right, and her first, story is "The Satin Girl"—by that severely bespectacled Barrie of the screen: Adam Hull Shirk.

"Isn't it funny?" interposed Bryant at one point. "Mabel's history somehow parallels my own. I started on the screen in old man rôles, then I was a 'heavy' for many years, only to blossom out as a comedian. She starts out with an ambition to be a premature grandma and ends up as a flapper!"

"Yes," broke in Mrs. Washburn eagerly, "it's a fact. For the first four years of our married life, Bryant never smiled. Nothing seemed funny to him. Gee but he was serious. . . ."

She sighed—he chuckled. "Of course, it's too bad that people don't take her for my mother, any more—"

"What! Why, don't believe him. They never took me for his mother. But the other day an old gentleman on Hollywood boulevard stopped us and said to Bryant 'My, what a pretty little daughter you have. You must be proud of her!'"



"Don't believe her! That old gentleman's a myth! She springs that story on everyone!"

As they chaffed each other for several minutes, they seemed at times to be oblivious of my presence. One reads much of the sophistication of Hollywood—and here were these two playing around like a couple of school-kids.

"Things are coming about just as I always expected them to," said Washburn as I was leaving. "I get everything I set my mind on. That's the way to succeed. Simple, isn't it?"

"That sounds like an American business formula."

"Well, I'm a great believer in the American business man... his courage... his loyalty... his perseverance, tolerance, ambition," was Washburn's aggressive reply.

Such optimism always depresses me. It seems as unreal as an ancient legend. In my heart I damned Adam Hull Shirk. I realized that his optimism had done its work—had permeated two more souls, had engulfed two more humans into a state of uncompromising happiness.

But maybe it won't last. The Washburns may have some more bumps. And some day—life is strange—

Mr. and Mrs. Bryant Washburn as co-stars may occupy the deeply human niche once held by Mr. and Mrs. Sidney Drew.

*Quien sabe?*

## I Cant Forget These

(Continued from page 40)

The result was happiness. The last time I visited Sing Sing they showed me his marvelous garden and told me that he was happy and slept like a child.

Another experience that comes back to me, as a milestone of my life, was acting with David Warfield.

I was with him in "Peter Grimm" and they gave me the almost impossible task of trying to argue him down.

I defy anybody in his right mind to try to be cross and harsh with David Warfield.

No matter how harshly I started the scene, I would feel myself slipping before that gentle, sweet voice and those tender eyes. I couldn't look at him and get thru the scene. The only way I could say the words was to keep my eyes away from his and to grip my hands until the nails dug into my palms and made me wince and frown with pain.

There are four great personalities that stand out in my memory as the greatest with whom I have come in contact. They are David Warfield, the great actor, Geraldine Farrar, the grand-opera star; John McGraw, the baseball magnate; and John McCormack, the ballad singer.

Each of these is supreme in his line and each one is distinguished by a sweetness and a democratic simplicity that assumes nothing and demands nothing.

To these I must add that the sweetest and purest soul with whom I ever have come in contact was my friend Bobbie Harron who died.

Bob was the best man I ever met.



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## That's Out

(Continued from page 54)

### MOVIE EPIGRAM No. 6

In the film business success is not so much a matter of what you know as who you know.

### RECIPE FOR A NEWS WEEKLY

One scene of the Boy Scouts in Battle Creek, Mich., unveiling a statue to the man who invented breakfast foods.

View of a terrible fire in Cleveland, Ohio, in which nothing can be seen except smoke.

View of the annual floral parade of floats at San Diego, Cal.

View of the World's Series baseball match taken from a distance of two miles from the field.

One funeral procession.

View of ski-jumping contest at Bjorsk, Switzerland.

Scene of the Prince of Wales bowing and handshaking.

Scene of the President addressing a delegation of plumbers from Peoria.

### MUST HAVE BEEN AMATEUR COWBOYS

Will Rogers says that while out on a ranch in Arizona recently he noticed a cowboy who was not only chasing cattle, but he was chasing them up-hill. This struck Will as a very odd occurrence, as everyone knows who goes to the cinema that cowboys are too busy chasing villains to bother about cows, and whenever they do chase anything it is always down-hill and never up.

### NOTE ON THE PROGRESS OF THE SILENT DRAMA

Running across an old *Moving Picture World*, dated July 1912, it is a noteworthy fact that in those days the producers were filming much heavier and higher-class subjects than they are today. Listed among the one- and two-reelers being offered in 1912 I find: Dante's "Inferno," Homer's "Odyssey," Scott's "Ivanhoe" and "The Lady of the Lake," Shakespeare's, "King Lear" and "Hamlet," Browning's "Pippa Passes," Hawthorne's "Scarlet Letter," Bunyan's "Pilgrim's Progress," Dickens's "Pickwick Papers" and "Bleak House," George Eliot's "The Mill on the Floss" and Tennyson's "The Knights of the Round Table."

### SURE FIRE COMEDY GAG No. 32

The one where the piccaninny falls into a barrel of flour and emerges with ghost-like whiteness.

### THE ART OF THE MOVIES

Ninety-eight-pound heroine trouncing two hundred pound villain.

California license plates in London.

Hero prospector crossing the continent in '49 and shaving himself every morning.

Poor working girl living in gorgeously furnished apartment.



## Name the Man!

(Continued from page 47)

wildly. Even the Governor grew uneasy and made plans for calling out the soldiers.

"He must be caught!" roared the mob. "He shall be found!" said Victor facing them bravely, but his face was white and set.

"You must punish him as he deserves," spoke the mighty voice again.

"He shall be punished," Victor cried, the flame of renunciation shining with its own effulgent glory around him. "But not by me!" Fenella collapsed in her father's arms.

"I—" spoke Victor again, "I—am the man!"

Hushed into silence, the mob; purified by fire, the Deemster; awed into immovability, the Governor. No one knew what to do.

"I have committed a sin," said Victor. "I must be tried before the bar of justice."

"No," cried Fenella in worshipful love. "He has paid—enough."

But there was a trial, and where a trembling girl had once stood there now stood the man who had tried her. White and tired, but gallant in bearing with a proud humility, that found favor in the enormous crowds that the peculiar case had attracted to the Isle of Man, Victor Stowell made complete expiation for that one sin of boyish indulgence. When the sentence was given he bowed his head and Fenella wept silently beside him. It was a year in prison.

Now a year is not too long for lovers to wait, but they will tell you that it is. So, on the thirtieth day of Victor's penance, the prison chapel was opened and the chaplain, at the crude altar read the wedding-service. On the rough stone floors Fenella and Victor knelt to pledge their faith, and with growing rapture and tenderness repeated the joyous words after the priest.

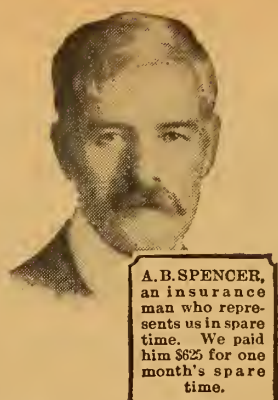
And to Victor, at least, it seemed that in another corner, another couple knelt for the sacerdotal blessing, his mother and his father, as if in mute and intangible approval of the ceremony that had just been consummated.

"I will wait," whispered Fenella against her husband's breast.

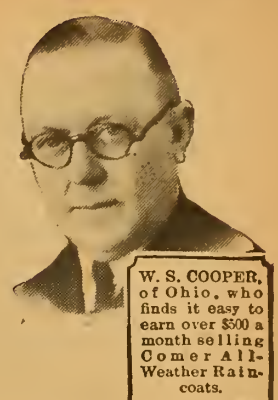
"My wife!" breathed the man.



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## Greenroom Jottings

(Continued from page 82)

clothes that it no longer makes fairy-tale sets, but instead sends its stars commuting back and forth over the seas. The Gishes are in Italy co-starring in "Romola," when that is completed, Dorothy will travel to Domremy, Joan of Arc's little village in France, for atmosphere, get imbued with the spirit of the heroine, and decide whether or not she will film the *Woman of France*.

Betty Blythe, after a five months' stay in Europe, at which time she made "Chu Chin Chow," and "Romany Love," turned her back on America almost as soon as she returned and sailed back to Europe to do "The Recoil." This has taken her into Rome, London, Paris and Monte Carlo.

Fred Niblo, noting the exodus, while he was in the midst of making "Thy Name is Woman," decided that he too had better get in the swim, and the exteriors of this picture were shot in Spain, the story being of Spanish origin. This took Barbara La Marr, who had only recently returned from filming "The Eternal City" in Italy, back across the ocean, and also gave Ramon Novarro a sea trip.

And if Norma Talmadge is starred as Marie Antoinette, well it will be a gorgeously victorious trip for Norma. The French Government is interested in the project. They will allow Versailles and the Trianon to be photographed; will consent to the use of the gowns, the jewels, the furniture, and other historical relics of Marie Antoinette and her times to be used in the picture, and will co-operate with Joseph Schenck in the production in order that it will be historically correct—their offer due to the fact that they want a percentage of the receipts from the picture, with which to repair the royal castle and gardens of Versailles. Norma will be received by the British Parliament, by the King and Queen of Belgium, and by the President of Switzerland.

land; to say nothing of the French Government officials, if she undertakes the picture. Would you like to see Norma as the capricious queen? Meanwhile she is doing "Secrets," the recent Broadway success.

Bert Lytell, who blew in from Rome where he had filmed "The Eternal City," not long ago, has had a somewhat different trip. He is in Algeria with Edwin Carewe shooting "A Son of the Desert," for First National. Mr. Lytell is, of course, the son; Claire Windsor has the feminine lead.

This is the month that brings Valentino back to the screen—a welcome New Year's gift to movie fans. J. D. Williams sent all the way to Europe to talk over the story that should be the vehicle of Valentino's second debut on the screen, so tho the name of the picture has not been given out, as this issue goes to press, the stage is all set for Valentino to dance to the tune of the megaphone. There is a rumor to the effect that he may play Romeo to Norma Talmadge's Juliet. The very thing, we think, to begin the New Year with.

Trunks these days are coming into prominence; no less a person than Charlie Chaplin used one for a camouflage. Charlie sneaked into his own picture, "A Woman of Paris," disguised as an expressman, carried a trunk into the station, and faded off the screen without anyone recognizing him. That's one on the fans. Here's another: when Lillian Gish attended in New York the premiere of "The White Sister," in which, as you know, she takes the lead, the audience practically mobbed the stage door to get a close-up of her at the end of the show. It was the end of a perfect day for Lillian and she wanted to go home, so a trunk was brought into action and used as a polite battering ram on the crowd. Innocently the mass gave

(Continued on page 115)

Adult celebrities are not alone in their hurried visits to Europe. For crossing the Atlantic ceases to hold a thrill for Jane and Katherine Lee. They recently returned from London and France . . . in time to have their Christmas-tree at their own fireside





# Can You Solve the Riddle of Personal Beauty?

*With Aid You Can—Without It—You May Make a Caricature of Yourself*

Six popular cartoonists who have made a business of caricaturing women present in the February issue of BEAUTY cartoons of women who have not tried to solve the riddle, then—they define a beautiful woman. Does the cartoonist see his ideal behind the framework of his caricature, or does he who pictures a grotesque, fat woman with a snub nose find most perfect beauty in the slim, lithe body with classic features? Don't be a caricature—stop, look and listen to the warning of the six cartoonists.

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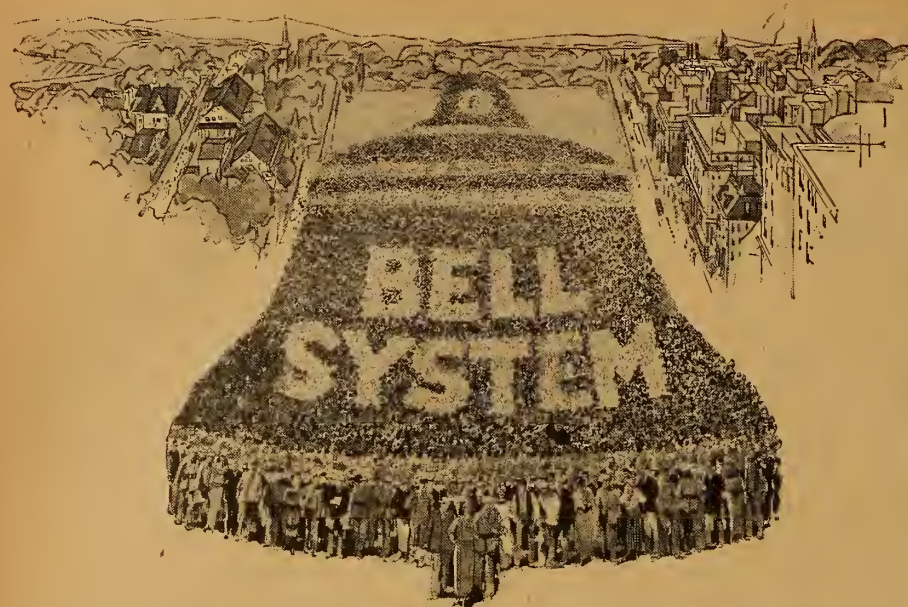
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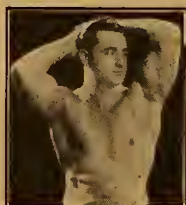
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## Thistledown

(Continued from page 32)

He glared so ferociously and gesticulated so threateningly that both young fellows laughed, and young Daggett said appealingly:

"Oh, all right, all right, Leon—we're not going to bother her." Then, teasingly: "But *why* mustn't we bother her?"

"She is a nice girl!"

"Of course—all your waitresses are nice girls, even tho homely. Why the special taboo on pretty Dolly?"

"That is why—because she is not homely. And then moreover—"

Leon suddenly halted his tongue, as if catching himself up, and looked disconcerted.

"Moreover what?" prompted young Daggett.

Old Leon did not answer; only shook his head and stood uneasily blinking, his little eyes rolled from side to side in a sort of comical distress.

"What's the mystery, Leon?—you're registering mystery all over!"

But the old Alsatian sought to recover his calm.

"There is no mystery," he insisted. "But this girl, she is a nice girl—you not bother her!"

And more than this they could not get out of him; there never was any one more garrulous than Leon—except when he chose to be reticent. He dispensed hospitality instead of information.

When young Daggett finally left the inn, debonair and superbly self-confident even when lurching, he did not know the pretty waitress was watching him. She saw him all but topple against the door-jamb, saw him pass under the porch lamp—the light struck gleams from his rumpled fair hair—saw him lurch on into the outer darkness.

And then she heard the throb of a starting motor, heard a car thundering off down the drive.

Later she heard a further and unfavorable report of him, from Anna. Anna was in a vexed mood because she had had to support Leon up the back stairs—an exit whose unostentatious motive was hampered by the great thumping of his heavy shoes; and then she herself must remove those offending shoes, and help him into bed.

"He is a trial, that Leon," she mourned to the girl Dolly. "Never do I dare to remove the eyes of a hawk!"

"He's a dear, anyway—don't be cross with him—tomorrow," pleaded Dolly. "He'll be so sorry."

"Yes, he will be sorry!" affirmed the wife, with a vigorous nod.

"Now, Nanny! Leon's always so kind and sweet to you—that's more than can be said for every husband who drinks too much."

"I know, I know. He has the kind heart—and always the happy heart as well, which is better."

"He's perfectly adorable—everybody adores Leon."

"Which the more makes the trouble," said Anna, half-proud and half-morose. "They all come, and they all must talk with Leon and he must share of their festivity, and Leon, he likes them all—and likes to share of that festivity. Then must I put him to bed, that child of a man?"

"You poor dear," the girl said tenderly. "But you've been putting Leon to bed these thirty years or more; you should be getting used to it by this time, Nanny."

Anna, not easily reasoned with, continued her plaint.



"Almost I hate to see them come, those merry ones, even tho their coming makes the money-box grow full. Almost my heart weeps to see that young Mr. Hi enter—for all he has the joyous heart that one cannot but like."

"Mr. Hi?" queried Dolly, puckering her brows, the minx, as if she did not remember.

"That young man with the good looks and the hair of gold, whom you yourself served. That one who looks as if he would meet God, or the devil himself—" and Anna piously crossed herself—"and just laugh! He is no good, that young man—it is a great pity."

"So he is 'no good?'" the girl commented. Then: "I should have known it from the way I liked that young man at once!"

Anna's look went anxious.

"Yes, I saw him making talk with you—I should never have let you serve him, that wild young man!" Then, shaking her head and beginning to lament on this new tack: "It's a bad bit of business—oh, Miss Dolly, it is all a bad business, sometimes my heart fills with forebodings. And you so light-hearted and gay withal—and now with that ring on your finger—"

The girl Dolly stretched out her hand and regarded the flashing ring.

"I had almost forgotten," she said as if to herself.

"I thought so," said Anna, with a certain gloomy satisfaction. "It is a pain to my eyes, that jewel—but you take those grave matters with such a lightness!"

But for a second the girl's eyes, as they regarded the ring, looked grave enough.

"My heart grows anxious," Anna went on. "I know not what to do or say. Almost I wish that that Uncle Percy—"

"Hush, dont blaspheme!" Dolly cried quickly. Then she ejaculated: "Dont scold at me any more, Nanny darling, or I shall weep—see, I'm weeping already!"

And, true enough, a big tear glistened on the end of her long lashes.

Then she clasped her arms impulsively around the older woman's neck, and kissed that harsh-skinned cheek. No one had caressed old Anna for these many years, but do you think she was too old or stern to feel those warm young arms? Those who say that women cannot truly love each other tell a lie. Anyone would have known it to see these two women, young and old, briefly clinging, mutual tenderness so commingled it was hard to say which was the protector.

When Dolly withdrew her face, her eyes were moist; but the mischievous imp danced in them.

"Now *that's* settled," she said, "go on and tell me more about that young man who's 'no good.'"

"Oh, Miss Dolly," with fond helplessness, "it is like the sunshine and shadows that play over yonder hills you are! The tears and smiles chasing each other so that your face is never for two minutes the same!"

"Dont evade me, Nanny! It's not about myself I wish to hear, but the handsome Mr. Daggett. Who is he?"

Anna looked dubious and sighed; then complied:

"Young Mr. Daggett—Mr. Hi—you dont know the name? That big enormous Daggett Paper-box Manufactory—since his father's death three or four years ago Mr. Hi, he owns all that big factory together with just his sister. And they live, just the two of them, in that so big mansion down on the avenue—thirty or forty rooms maybe, and the house quite

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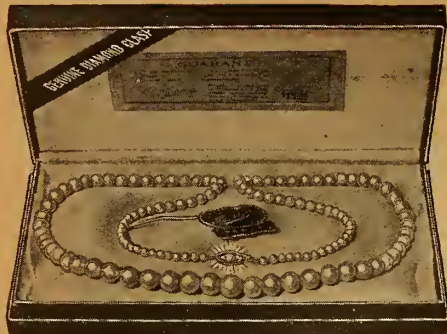


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old for this country. They are very, very rich."

"Very rich," smiled Dolly, "that sounds nice."

"To be rich does not help always a young man to be good," said Anna, sentimentally. "That Mr. Hi, he is the most wild of all the wild young men near this town."

"He hasn't a bad face," said Dolly reflectively. Then: "What does he do that's so wild?"

"He drinks the strong hard liquors—not good mellow wine, but the liquors that put evil into one; and such quantities—he gets the real intoxication. That devil-car he drives as if the devil himself were driving—almost he runs people down, and gets himself arrested! And pranks he gets himself into—oh, such pranks and difficulties. Never is any mischief afoot—but one may know that Mr. Hi is included. And in the city, too—in the city, one hears, all the worse is his behavior!"

"He sounds rather like a riot," Dolly commented, and Anna nodded in condemning affirmation.

"Yes, that is the word for him—the riot. All his time he spends seeking just the excitement. No time he has for that big factory. Forever he must play, no time he has for business, that young man. And that is bad," Anna commented sagely; "the money does not make itself by itself, no matter how good the start—no riches of itself can last forever. Miss Julia she must always have disputes with him one hears—the way that Mr. Hi neglects his business."

"And who is Miss Julia?" asked Dolly.

"She is the sister, the old maid. She has not the joyous heart of Mr. Hi, and one cannot like her so much; however one cannot marvel that she loses patience and makes the disputes."

"Maybe the rowing at home makes him want to clear out and get drunk," suggested Dolly.

"Maybe—but that does not give him excuse," with another headshake. "No, he likes the wild behavior, Mr. Hi. His father who is departed had troubles with him, one hears, when Mr. Hi was yet a boy. Two, three schools, they refuse to keep so prankish and headstrong a boy. And when that father died, for a long time he had refused speech with his own son."

"A lot of rich fathers overindulge their sons," observed Dolly wisely, "and then come down hard; I feel sort of sorry for rich men's sons. Didn't Mr. Daggett speak to his son at the end, before he died?"

"He could not. For Mr. Hi, he was across the sea in the big war—fighting for the good France," more commendingly. "One bad fall he had from his aeroplane, and it was for a time thought he himself might die."

"Oh, an aviator! I imagine he'd make a good aviator! He looks so strong and so daring."

"That war should have sobered him," answered Anna. "When he returned home, with his father departed and that big factory in his own keeping, one would think he would have grown big and sober to the responsibility. Yet must his sister still have troubles with him even as the father had troubles. He has no gratitude for his riches and luxuries, that young man."

"Perhaps it's a little tolerance and loving kindness he'd be grateful for," retorted the girl. "Love and sympathy can't be bought with money, and these are what many who live in luxury need!"

She scarcely knew this young man, and the scant little was none too favorable, but



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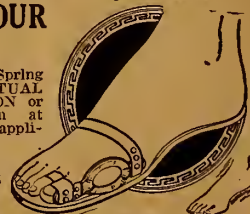
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By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio

her voice was warm in his defense and pity chased the mischief from her eyes.

Old Anna lost patience.

"Tst!" she said. "You are a piece with Leon—the wild colt, one must not put a bit in his mouth," says Leon. You and Leon, you let this bold boy's laughter and audacity blind you to his devilry—you let him bewitch you."

"No, I bewitched him," smiled the girl, touching her apron—"he thought I was a waitress, I took him in!"

"Oh, Miss Dolly, I cannot but lament that masquerade!"

"You're not angry with me, Nanny, are you? You're so good to me," wistfully, "I don't want you to worry. See, I'm taking it off. It's time for me to go home."

"Someone should accompany you—"

"No, my car's out there—I'll jump in and be home in five minutes."

"But it's long past midnight. And you all alone—"

The girl laughed. "Oh, Nanny, can't you realize I'm a full-grown, independent woman. Note the 'independent'—and soon to be famous!"

She laughed again; and all the older woman could do was sigh.

The next day it chanced that young Hi Daggett encountered the girl "Thistle-down" again; and events, speeding up, didn't go too well between them and promised to lead to a rupture; which was only fitting and seemly, perhaps, in such an acquaintance between a youth and an unknown girl.

At the hour when the setting sun catches on Thiebaud's western windows so that the panes become gleaming rubies, young Daggett was driving his "devil-car" thru Fairfield's long Avenue. He was driving faster than the ordinance decreed, but in the business section was constrained by traffic to slacken speed; once, as he halted, a poster bedecking the motion-picture theater, and a display-board of photographs, vaguely caught his eye.

Had he paused to inspect that advertisement, to scan those portrayed features and to read the names of the film-actors, the thread of this narrative might have spun itself differently. However the name of Doris Claiborne would have meant nothing to young Daggett.

And he did not pause; being Hi Daggett, he stepped on the gas the moment the congestion loosened itself out, and sped on down the street, weaving his way round automobiles in his path like a fleet, agile worm, pursued a trolley-car down its path until it halted to take on passengers and, ignoring the law, swerved out into the clear without diminishing speed, and then—fifty yards in front of him—saw an obstruction of playing children.

He did not lessen speed, only honked his horn. The children, after the manner of children, did not disperse at once—they kept at their play another minute. Young Daggett's car came flying on, honking raucously. At the last second, it seemed, the children took heed and scattered wildly to safety.

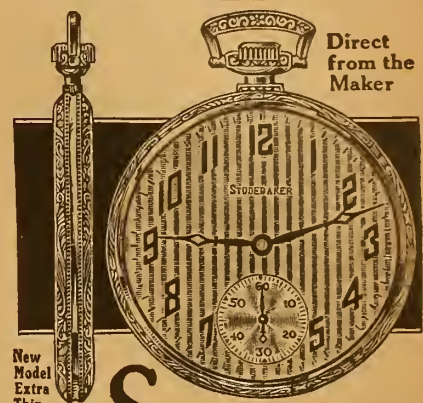
But then—good heavens!—a slim figure ran from the sidewalk out into the street, straight into the path of the rushing car, and stood there, deliberately facing the oncoming speeding car.

With a screeching of the brakes and a muttered oath young Daggett brought the car to a standstill in the last fraction of a foot.

He had gone white, but his voice was angry. "What in blazes is the matter with you? Trying to commit suicide, or to make me a murderer?"

"It didn't seem to make much difference to you whether you were a murderer or

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not—those children!" retorted the girl. For it was a girl who had intercepted him, a wisp of a girl whose slim grace her long cape could not conceal. She stood there swaying lightly. Her own face was pale but there were red patches of anger on each cheek; her eyes flashed wrath. It was Dolly.

Young Daggett wanted to upbraid her but only blinked, for once more her loveliness, in a new guise, struck him full in the eyes. "Oh, it's you—the girl at Thiebaud's," he said.

She continued stormily. "It's such people as you who shouldn't be allowed to have cars, to drive them! Have you no sense of responsibility at all?—those little children, you might have killed them! You *will* kill somebody some day!"

Her voice and her eyes flamed her indignation; to young Daggett it seemed a marvel that such physical fragility could hold such a blazing spirit. He found himself on the defensive when he had meant to berate her own rashness.

"I blew my horn at 'em—gave 'em plenty of time."

"But children don't always hear, don't listen—they're children!"

"If worst had come to worst, I'd have put on the brakes—I'm a pretty sure driver—you've just seen that for yourself."

"The brakes might have jammed! You're too reckless, negligent—if I were the judge who attends to these things I'd take away your license."

Her last words seemed to arouse some recollection in young Daggett, for suddenly he twisted round to peer uneasily back, and then he whistled and said:

"Good Lord! there comes a motor-cycle cop. If he's been trailing me, I'm gone—last time I was up for speeding I got a suspended sentence!"

"What'll happen if he arrests you this time?" the girl asked.

"What you've just been wishing would happen," answered young Daggett with a dry laugh. "I'll get my license taken away."

Dolly glanced toward the motor-cycle chugging dimly up thru the twilight. Then she glanced back to the young man in the car.

"If you hadn't held me up with that crazy trick," he said, "I'd have made a get-away. The reward for this capture should really be yours, not the cop's."

He laughed again, a light laugh and reckless—but did it hold a touch of grimness, also? His lips were smiling, and his eyes, but there seemed in the smile something not altogether genial and careless. Well, if he felt worried, if he was due now to pay for his recklessness, she should have felt gratification.

But suddenly she opened the car-door and started climbing in.

"Here! what are you doing?" demanded young Daggett, startled.

"Quick—there's no time to talk!" she answered. "Slip over to the other side of the seat—let me in here behind the wheel!"

"What're you up to?" But he slid over to the other place, assisted by her not-too-gentle shove.

They were scarcely settled when the motor-cycle roared up and came to an abrupt halt on the side next the driver's seat.

"Well, I've got you, I guess," the policeman said, in triumph.

"You were doing sixty-one before you hit the town, then I saw you start up again when you struck the car-track. I expected a little chase—what stopped you, all of a sudden?"

(Continued on page 110)

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## What Have They To Give Us

(Continued from page 52)

Ah, now don't you see? Don't you ALL see? Do you get how this résumé is shaping up? *Understanding* is what this baby generation is bringing to the screen. The uncanny understanding, the 'mazing maturity of all of the younger generation of which the screen youngsters are an integral part. They understand themselves, this baby set. They understand life. They know what they want to do, what they can do, what they should do. They will not, methinks, be at the mercy of directorial whims, productional fancies nor press-agents' bendamasking. They will be *themselves*. They steer trim little crafts of decision and the only question that remains is—into what ultimate harbor will they drop artistic anchor.

But to get on: Dorothy Mackaill is everywhere acclaimed as "a comer." She played with Dick Barthelmess in "The Fighting Blade," going from that to "His Children's Children" with Bebe Daniels and thence back to Dick again for his next production.

Dorothy brings Sureness to the Screen. Sureness of herself.

She came to America a screen "green-horn" from England. She didn't know D. W. Griffith from plain John Smith. She didn't know Flo Ziegfeld from Bill Sunday. The Autocrats of the Arts meant nothing in her life. She went straight to the aforesaid Ziegfeld and got a job. And from the "Midnight Frolic" she was observed by Micky Neilan who transposed her forthwith from the footlights to the Kliegs in "Bits of Life."

"It happened" said Dorothy, "because I was full of pep and nerve and not afraid of God, man nor beast. Prettiness... oh, gosh! But there are lots and lots of pretty girls. It wasn't because I was pretty. It was just because I wasn't afraid. I hadn't had time to develop any self-consciousness about Personages and what they could or could not do for me. I hadn't had time to have the self-confidence, I came with, taken away from me. You've got to think you're the cat's pajamas to get along in this generation.

"I don't want to get relegated to stock and made to play a big part in one picture and the tick of the old clock in the next. Besides, I haven't decided (I haven't decided, mind you), what I can do best. I don't know yet. In the meantime, I want experience in the best parts I can get, with the right to pick and choose."

No "what do you think of this" or "shall I ask about that?" from Dorothy. Child of her age, she makes her own decisions and runs her own car.

Pauline Garon... a good old case of the girl who ran away from home to "see life." She has all the popular background of the girl whose family objected to the stage and screen as careers, and she has made good and brought the family around. Pauline brings with her that most strange product of her generation, the ability to live in the present nor ever fear the future. Unlike Mary Astor, Pauline proclaims herself as The Flapper.

"I am so small, you see," she said to me, in judicious self-appraisal, "I am too small for big dramatics, I would never be taken seriously. I am the Flapper and so my day is brief. For the flapper will surely pass with this, her generation. I am like a hubble, very gay and bright, dancing for this moment on the crest of the wave and as such I am happy. Tomorrow? But tomorrow may never

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"Thanks to Wallace, I can now wear the styles I want to. Because I once laughed at the idea of 'getting thin to music' I offer in humble apology, this letter, my photograph and permission to publish them should you desire."

Very sincerely yours,  
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61	113	118	124	127
62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	135	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	145	156	163

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come and if it does, I shall have had today. Which is all that concerns me."

Curious philosophy bred by War out of Youth.

Eleanor Boardman . . . Ramon Novarro . . . Mary Philbin Alfred Lunt . . . George Hackthorn . . . they press on and on, glittering and gay, these children of their parent, the First People of the Pictures.

Ramon Novarro who brings to the screen the romance of Valentino plus the characterization which is utterly his own. A short while ago a young Unknown, who has now given us "Where the Pavement Ends" and will soon add to the literary laurels of "Scaramouche."

Mary Philbin, who, in "Merry Go Round" gave us a hint of potentialities almost beyond prophecy. A wistful, tragic, tender thing, inimitably herself.

George Hackthorn who came out of Oregon, unheard of, unheralded, unhelped, the creator of the hunchback in "Merry Go Round" and the heroin addict in "Human Wreckage" and who has now announced his severance from such rôles to go in for broader and wider scopes of possibility. Independent and totally unlike any of his artistic ancestry, George Hackthorn.

And here they are, this Younger Generation, so suddenly, it seems, with us. Standing on their own feet, untouched and untouching the laurel wreaths of their elders, learning from their own experiences, drawing their own conclusions, giving their own interpretations, thru the clear filter of their own personalities.

If they need anything from those who have gone before it will be taken when needed, no doubt, then ground from their own grist, garnered in their own store-houses.

There will be, it seems, no second Norma Talmadges, no imitative Alice Joyces, no Thomas Meighan Juniors.

One and all they eschew emulation. They don't want to be second Mary Pickfords, nor second to anyone or anything at all. They fly their own flags and upon a bold background they have inscribed their mottos of Individuality Before All, Self-Confidence and Originality.

They bear the original trade-marks. They are the genuine articles. They have staked their own claims.

This, then, is what we have to expect from the Younger Generation:

Young hands striking new chords, beholden to no master . . . untried fingers evoking new harmonies . . . turning fresh pages whereon no name has been inscribed before.



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## Comment on Other Productions

(Continued from page 59)

### WHERE THE NORTH BEGINS

This picture sounds like a subtitle—but it is much more substantial than one of those phrases indicating the wide, open spaces. Here we have a dog-story of love and devotion—a dog who attacks our old crooked factor and shoves him over the cliff thus eliminating a scoundrel who would dishonor his master's sweetheart. Rin-Tin-Tin is the name of this German police actor—and we're telling you that he is as talented as Strongheart or any other canine who has heard his master's voice and responded in time to save him from instant death.

A he-dog, this—who has a sense of humor, too. A very clever finish introduces Mrs. Rin-Tin-Tin and seven or eight little Rin-Tin-Tins. And again this dog—any dog would do—shows up the human folk in naturalness of expression.

### THE MARRIAGE MAKER

A whimsical fantasy was "The Faun" upon the stage. Adapted to the screen and bearing the title of "The Marriage Maker," it doesn't reveal anything of consequence. Its subtle comedy is lost and the idea is exploited along single-track channels. Imagine placing an eccentric philosopher dressed in a tiger skin in the rôle of a matrimonial guide—whose object is to find true mates for mismatched couples! Dialog is needed for such a character—and after that a clever impersonation.

Charles de Roche's Samsonian physique is a detriment to him here—notwithstanding his agility to bound about the place. Such a picture needs pantomime of the first order—with always a suggestion of whimsy and make-believe. The faun mates his couples and bounds forth to find communion with the squirrels and rabbits. Such philosophy for happiness is best expressed on the screen by a figure who is real. There is always a suggestion here that one is looking at a double exposure of a centaur or some other freak out of the fairy-book world.

### ZAZA

Gloria Swanson has been given a screen holiday in this number—and as a result the spectator will look upon acting of the most nervous order. Heretofore the Paramount star has relied principally upon a lavish wardrobe to put herself over. Now she actually takes up calisthenics—if one can believe one's eyes—in a rôle which permits her to suggest Mae Murray, Lenore Ulric and Nazimova combined. Her portrayal indicates so much release of nervous energy that the spectator is tired following her. There is no poise in her work. She must simply appear "Frenchy"—and the idea seems to be that a woman of the Paris theater must be on her toes all the time.

It's a different Gloria Swanson—and she does answer her critics who have dared to state that she is a clothes model. Our criticism is that she didn't have to go to such extremes in indicating a Gallic temperament.

The story is moth-eaten—a bit of Parisian triangle executed in the usual censorious manner. A wife has to die conveniently in order that lil' Mamzelle shall not suffer too long from an aching heart. It is neatly staged and the atmosphere is good. The settings are much more soothing than the performance. H. B. Warner

## Do You Believe in Luck?

Thousands waste the best years of their life waiting for some "stroke of luck" to make them successful. Two men starting exactly alike as babies with the same kind of attention—then as boys with the same advantages of education—then as young men feeling around for a start in life—and then after the final test as men, one is a failure, the other a big success. Is it luck? No indeed.

### At the Age of 2



He believes in Luck He in Himself

### At the Age of 20



He still believes in Luck —and He in Himself

### At the Age of 30



Beginning to doubt His Luck Sure of Himself

### At the Age of 40



Out of Luck A Big Success

### At the Age of 60



Down and Out Well Provided

## Luck vs. Self

The one who succeeded believed in himself. He grabbed his opportunities as he saw them and made good because he was prepared. He planned his progress step by step and fitted himself with special training for the line of work he wanted to follow and liked the best. The other fellow—the failure—blinded by his unreasoning belief in luck that never came, could only say: "That man sure was born lucky."

## There Is No Luck

Luck is exactly what you make it. "There is an old saying—"Those who have—get." The more you go after and get for yourself instead of waiting for "luck" to come, the more good fortune is forced on you. Those who are patiently waiting for something good to turn up are invariably disappointed in life—those who know that they can make their own good fortune always find plenty of it waiting.

## Stop Idle Dreaming

Take action and make your dreams come true. Make up your mind to be a success in that line of work or profession you like best—get the special training that will fit you. Do this and you will make your own good luck. But remember, the big thing is to be prepared—to have the special training that will enable you to make use of the many opportunities that will surely come your way just as soon as you have unbounded faith in yourself. Now take the first and really most important step in making your own good luck by sending in the coupon. This puts you under no obligation and no agents will bother you.

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## MONNA VANNA

The Germans have no half-way measures in producing their pictures. They are either good or bad. When Emil Jannings or Werner Kraus are around the lot—well they are gifted enough with talent to make even one of the bad films passable. However, "Monna Vanna," which Fox has imported, happened to be one of their bad ones—a stupid, overdressed and boresome affair—and acted in the heaviest, eye-rolling, breast-heaving style. There isn't a real characterization in it.

Maeterlinck's heavy drama of old Italy—when Pisa clashed with Florence—when milady of the title helps the city of the Leaning Tower by intriguing herself with the Florentine general—is crowded with spectacular effects. But they don't mean anything. The scenes are packed with huge mobs, huge seats and what not. The note of simplicity is entirely lost. But worst of all is the interpretation. Every expression is broadly indicated—without a single suggestion of subtlety or realism. Once let reality stalk off the screen and there is nothing left. The players spoil "Monna Vanna" even if the direction is faulty. The day is over when the public marvels over vast armies of extras on parade.

## THE SIX-FIFTY

Merely a slice of a sing-song life in the rustic places—of a discontented wife who listens to the choo-choo cars and the whistle which blows at the crossing—a

whistle which beckons her to follow the train to the city and get away from the humdrum monotony of the farm. There is no dramatic body to this story—no exposure of villainy.

It is sketchy but in the main true. The forlorn wife doesn't flare up in melodramatic fashion. She merely takes the suggestion of city people who have been rescued from a train wreck and are invalidated at her home, to visit them. Once she gets a taste of jazz life and discovers how artificial it is—she hastens back to the farm and finds true contentment. The intimate details—the atmosphere and a portrayal of feeling by Renée Adorée give it a note of reality.

## THE CALL OF THE WILD

Jack London's vigorous little story of a dog who, left to drift for himself in the vast white spaces, finds courage, peace and contentment after severe trials has been visualized with creditable effort by a director who seemingly understands something of dog character. As is true with any picture involving one of our canine friends, the human folk of the make-believe world take the count. This dog is natural and sincere and is so directed that there is no indication that he has been well coached.

We follow him stolen from a group of youngsters and taken to the far North where he is cruelly treated. We follow him becoming the master of the pack thru his fighting qualities and once he meets a true friend he shows his gratitude.

The dog episodes are far more interesting. (Continued on page 108)

Below is a reproduction of the brightly colored card with which the Mix family offers their holiday greeting







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## Be a Jazz Music Master

Anyone Who Can Remember a Tune Can Easily and Quickly Learn to Play Popular Jazz or American Rhythm By Ear at a Very Small Cost. The New Niagara Method Makes Piano Playing Wonderfully Simple.

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Even talented musicians are amazed at the rapid progress of Niagara School students and can't understand why this method was not thought of years ago. Naturally, the Niagara Method is fully protected by copyrights and cannot be offered by any other school. A special service department gives each pupil individual attention.

Learn at  
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## The Editor Gossips

(Continued from page 49)

booths at the Algonquin Hotel, we felt someone peering in at us thru the door. We recognized Lew Cody and when we finally despaired of getting our number and came out, he was waiting. We were going to say that he was full of interesting news, but now that we attempt to repeat it we realize it was not the news itself but Lew's manner of regaling it that interested us. He chuckles over this and scowls over that, vitally interested in all he says and furnishing trivial incidents with color.

We mentioned his rumored engagement to another Dalton. Perhaps it was tactless of us but, actually, we did it innocently enough. Lew scowled. He assured us gallantly that it was hardly the gentleman's place to deny a rumor of this sort but that he did it, perforce, for the lady who was not present to do it herself.

A good sort, Lew Cody. We have almost forgiven him the heart-aches he used to cause us when he was gaining experience as leading man in a Mount Vernon stock company and we went matinee-ing down to see him.

Betty Blythe has come home from abroad. And a luncheon with her is as colorful and romantic as a fascinating book of travel. Usually when travelers return and begin reminiscences you plan an escape from boredom. But the other day our luncheon interlude seemed all too short. Betty has brought the color and romance of the old world in her memories. She knows all about the castles . . . the rulers who built them . . . and the various ladies some of them were built for.

She nearly wept over the huge electric Dentyne sign which greets you when you emerge from the Paris opera. It is all very different from what it was when she was an art student in a Montmartre studio several years ago. Then it was a rarity to hear English spoken. Now it is the common tongue in the little sideways leading to the Latin Quartier.

She told us about the former Kaiser's palace at Potsdam. It seems it is a heavy place, fairly shrieking wealth and power. In it there is a jewel-room where the various families of the royal house held their Christmas festivities, each with its own *tannenbaum*. The mortar walls of this room, Betty explained, are heavily encrusted with jewels. There are opals, turquoises, diamonds and rubies . . . there are great pieces of onyx and of jade. . . .

Said Betty graphically: "It looked as tho Hell had coughed."

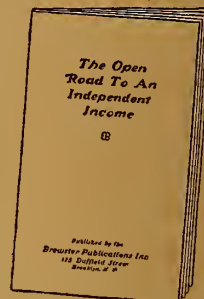
She spoke with bitterness of the cruelty manifested everywhere in the German sculpture. Finally, she asked if somewhere she might see something of beauty. They enthusiastically directed her to the Bridge of Kleine Kinder. "Ah, little children," she thought, "this will be beautiful and delicate." Imagine then her amazement when she discovered the frieze to be entirely worked in cupid forms which molested one another and strangled cats. After that experience she despaired entirely.

Of the three countries, she prefers England. She likes the walled gardens . . . the informality and cheer of the tea-hour. She likes the English men and the English women with their love of sports and their sportsmanship.

Her pictures, "Chu Chin Chow" and another story with a Spanish background, were made by an English company, but in a German studio. The studio was the

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same in which Pola Negri worked under Lubitsch. And, so Betty tells us, every black-eyed actress in every German studio has an insatiate curiosity regarding Pola. They ask if she is very rich . . . if she is liked in America . . . if she will stay in America . . . and if she is married to Charlie Chaplin.

Bill Hart has written another book. An autographed copy of "A Lighter of Flames" came to our desk the other day. As yet we have not had the time to do more than glance at the Foreword, the chapter headings and the colored illustrations of James Montgomery Flagg. This book, which was written during Hart's recent retirement when he was besieged by many troubles, is dedicated to "V. E. R. Who gave me so much help along a strange trail."

"A Lighter of Flames" is, according to the author's foreword, essentially the story of Patrick Henry, "who did not know the name of fear; and who dared to speak forth his convictions at a time when to do so meant the spark of revolt to the tinder of oppression."

And this is interesting when you remember that Patrick Henry has long been one of Bill Hart's heroes.

If it wasn't that we quite frankly enjoy the society of men we would vote ourself a rabid feminist, for we are consumed with pride for our sex. It seems to us that women, now that they are permitted the opportunity, are proving themselves more and more worth while.

And all of this brings us to Mabel Forrest Washburn. Or we might more honestly say that Mabel Forrest Washburn brings us to all of this. We lunched with her and Bryant one day last month while they were visiting in New York, and listened with interest to their plans for her career. Mrs. Washburn is the mother of two boys and her career, before her marriage and their births, had not actually begun . . . all of which makes her ambition and initiative now the more amazing. Her years are few but that does not alter the fact that her years of domesticity and motherhood have failed to sap to even a trifling degree her spirit and her energy. Once upon a time marriage and motherhood meant virtually the end of things outside of the narrow confines of these things themselves. Women settled down. And that is an apt term. They settled down mentally and physically. Personally, we rejoice that marriage is coming more and more to mean another beginning . . . a beginning when a woman's mentality is more mature and her understanding more universal.

We have high hopes for the women of today . . . and tomorrow . . . and tomorrow. . .

And Bryant Washburn, altho enormously interested in his wife's plans . . . and, incidentally, planning for a day when they can make domestic stories together along lines not dissimilar to those memorable pictures made by the Sidney Drews . . . is busy with his own career. The Grand-Asher people have given both Mr. Washburn and Elliott Dexter their own individual units and Bryant is absorbed in the things he is doing and those he plans to do.

He has for his director Cecil B. De Mille's erstwhile assistant director, a man named Tate. We forget his first name but it is really a negligible quantity because the studio world has christened

(Continued on page 119)



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## The New Motion Picture

(Continued from page 68)

would real open-air matinées be to children, for instance. Instead, open-air motion picture theaters are practically useless in the daytime.

But a larger and more serious problem presents itself and obstructs one of the finest avenues of motion-picture utility, because of this affinity for darkness. For motion pictures are gradually but effectually becoming one of the most potent aids and arms of education. There is scarcely a field of Art or Science that has not been illumined by means of a more effective presentation of the subject than has heretofore been afforded thru any other medium. But in order successfully to project a reel of film, students must leave their classrooms and go to some close-shut auditorium where light—and air—can be totally excluded.

Then, aside from considerations of the nature of the subject-matter projected on the screen, there are two harsh schools of critics who keep hammering away at the dark side of the movies. There is just sufficient basis for their criticisms, to warrant them and keep them alive. In the first school, I group the ocular critics who claim that a moving picture seen under the ordinary conditions of lack-light is injurious to the sight. This cult insists that the movies are making a blind race of us. And it is true that they are able to cite horrible examples, here and there, of persons whose sight was impaired by too consistent attendance at the movies. We all know, probably, persons whose eyes become sore or who suffer from headache upon remaining for a single evening and looking at the "flickering film."

Having fittingly dubbed the movies as the "product of darkness" and "child of the night," we are now prepared to tell you that all this need not necessarily go on forever. The dawn of light is at hand! Ladies and gentlemen, we have with us today the Daylight Movies, sunshine with every reel!

This new and remarkable invention is called the Trans-Lux Daylight Picture Screen. Thus we learn in a word that the success of the novelty is due, not to camera or projection machine—but to the screen. And before proceeding farther we may say, that the screen is equally effective and successful for the projection of stereoscopic pictures as well as motion pictures.

We are told that the Trans-Lux Daylight Picture Screen is the result of several years of difficult and expensive experiment, several hundred thousand dollars having been spent before the present state of perfection was attained.

The sample piece of Daylight Screen—which we have on our desk before us as we write this article—is somewhat of a surprise. It is of the color, texture and consistency of seaweed. It is corrugated with fine, straight, equidistant lines, their depth and angles, scientifically determined, thus actually giving the picture projected a great depth approaching that of the third dimension more fully attained by the Tele-view and other stereoscopic processes. Furthermore, it has a softening effect taking away the sharp inartistic lines of "photography." Finally, this screen material is semiopaque, permitting the light partially to pass thru it—as well as the image, or substance of the picture! And herein, it would seem, lies the essence of its virtues, for we learn to our surprise—and wonder later why we would be surprised



by it—that Trans-Lux Daylight Pictures are projected from *behind* the screen, and not before it.

The corrugations in the Trans-Lux Screen also eliminate the slight distortion common to the ordinary flat screen. Thus side boxes and other seats very close to the screen, which are now seldom if ever used, can be made available and even desirable.

A constant and real source of danger in former times was the operator's booth with its high-powered, white-hot lights playing fast and loose with the highly inflammable celluloid film. The modern—and compulsory—asbestos, steel and concrete booth housing the entire apparatus has reduced this danger to a minimum. But the fact still remains that the operator's booth is located in a strategic part of the auditorium. On the other hand, the complete *deus ex machina* of the movie theater can be confined within the physical constrictions of a "stage" and can be completely shut off from the auditorium and audience by the use of the familiar asbestos drop curtain in case of explosion, fire or other catastrophe.

With the projection machine, the booth and its hissing carbonis and the vivid shafts of light beaming thru the darkness, all absent, the illusion and truly "magic" qualities of our modern motion picture would be immeasurably enhanced.

Another important point which the Daylight Screen makes a feature of, is the practical elimination of eye-strain. Their experts explain it convincingly by stating that at present one looks at the pictures athwart a very strong ray of light. The flash of white light reaches the eye sooner than it can accommodate itself to the unnatural condition, and therefore a cause of irritation arises. Whereas, with this Daylight Screen the eye is left in its normal state. It looks at the picture thru a diffused light—daylight—and the effect is much the same as if one were looking at an ordinary picture on the wall, except for the continuous change occasioned by the motion. The corrugations spoken of, however, break up the image into bands of very fine dark lines. The result is a very much softened picture with the high lights broken up and toned down. Providing the projection is good—that is, free from flicker—eye-strain is thus practically eliminated.

It is in the field of education, however, that the Daylight Screen immediately scores with little or no competition. Educators have long recognized that the eye is the most important channel for the rapid and effective transmission of ideas. Images reaching the brain thru the eye are now known to be most readily and permanently retained in the mind. For this reason teachers are always seeking to utilize pictures, photographs and drawings in their educational work. Thus far this need has been filled largely by the use of charts and maps.

The objection and inefficacy of photographs or other pictures has lain in their size. They are seldom, if ever, large enough to be visible in detail unless they can be brought to within a short distance of the eyes of each and every student. The use of lantern slides therefore filled an urgent need, but the fact that these could be used successfully only at night or in darkened rooms greatly restricted their use. While lantern projection has been available for fifty years, yet comparatively few schools are equipped with projection apparatus.

The development of motion pictures—because of the greater educational value they offer and the almost universal distri-

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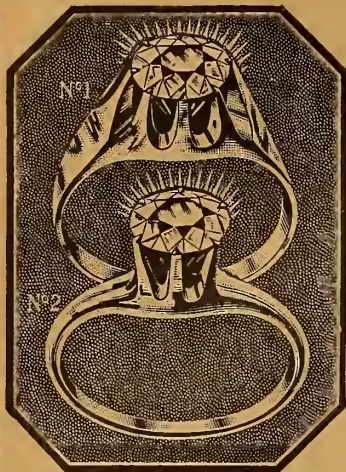
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bution of electrical current—has added great impetus to the use of projected pictures. Schools, churches, community houses and industrial plants everywhere are equipped with projection apparatus. The Daylight Screen would seem to solve all these problems in a single swoop.

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## Letters to the Editor

(Continued from page 61)

This reader doubts the popularity of small-town pictures . . . and after some interesting gossip . . . offers a few suggestions.

DEAR MADAM: I have been reading the column, "Letters to the Editor," for some time and thought that I would contribute my views. First of all, the "Small-Town Stuff." For more than a year, the public has been treated to stories about small towns. Pictures like "Main Street" leave a kind of distaste in the mouth after seeing them. Most people in small towns live like the people in these pictures, and that is the main reason that they are distasteful. These people like to see a picture that takes them away from the cares of their daily lives, and the small-town plays bring said cares back to them. They like to forget everything around them and lose themselves in the picture. People in the same position as Carol Kennicott would become discouraged when reading the book or seeing the play of "Main Street." Altho Florence Vidor fitted the rôle admirably and Monte Blue was excellent, the screen version lacked the emphasis of the book. If we had more pictures like "When Knighthood Was in Flower," I'm sure pictures would commence getting better. Of course, when a picture ends well it gives the audience greater confidence in themselves and helps them to face the world with greater confidence.

Secondly, I wish to comment on the effect of a picture on the audience. When Norma Talmadge's "Smilin' Thru" was shown here, I was fortunate enough to be standing in the lobby of the theater where it was shown and observed the audience as it was filing out. There was a buzz of comment, and praises of the picture, and here and there such exclamations as: "Wasn't Norma wonderful," "It was her best picture I ever saw," etc., etc. But

(Continued on page 111)



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## Comment on Other Productions

(Continued from page 100)

ing than those which involve the human characters. What concerns them is familiar stuff—a contest over a claim and what not. The snow spaces are picturesque and the acting as contributed by Jack Mulhall almost matches the dog in naturalness. The comedy relief smacks of slapstick and doesn't belong.

### RED LIGHTS

A harum-scarum story—this picture which, according to its opening address, is cataloged as a mystery melodrama. The natural thought upon reading this enlightening caption is to make the sponsors prove it. But before they have progressed far the spectator doesn't see so much mystery as he does hokum. Lights, lights—red, red lights are flashed. Many of these are tints, while a few are furnished by some color process attached to an inventor's crazy concoction—a device wherein arc lights are made to talk. It is far-fetched and more amusing than it is exciting.

We gathered from its weird and wild story that it concerns a railroad magnate's search for his daughter whose life is in jeopardy. The crooks are frustrated by a character known as a "crime deflector." In other words he deflects crime before it can strike. A wild pursuit in, and over, and under trains is conducted before Marie Prevost is able to register poise.

### THE GRAIL

The Texas Ranger formula is employed to take Dustin of the Farnums out in the open spaces. Familiar? Certainly. It seems to be the ill luck of this member of the Farnum family to find himself burdened with worn-out material. "The Grail," however, is the best which has come his way in a long time. It tells a story of a Ranger assigned to the old and familiar job of catching a youth who committed a murder—and to play the detective after the manner of Old King Brady, he doubles as a Bible salesman. He shows up a "fire and brimstone" minister with an address kindled with humanity.

The plot unfolds some complications which reveal the youth's sister intrigued by the villain, her ultimate suicide, and the Ranger developing a romance with the

dominie's daughter. A fair-to-middlin' western, vigorously acted in the best school which gave us "Arizona."

### THE FAIR CHEAT

A slender story utterly preposterous of plot, if you take it seriously, but flavored with some farcical points which make it endurable. The tale depends entirely upon its interpretation for success. And Dorothy Mackaill as the millionaire's daughter who carries on a snug little masquerade plays with charming abandon—a rôle which could have easily been ruined.

It's all about a girl promising her father that she'll give up one of his clerks if after a year of probation she is allowed to marry the man of her choice. To carry out father's plans—she is forced to tell the ardent swain that she is going to Europe, tho in reality she enters the W. K. Follies as a chorine. Then it's up to the newspaper boys to expose her as one of the season's debs.

Where it weakens is in its logic—for the young Romeo falls in love with the masquerader—which of course makes him anything but an observant youth. An extremely frail story—but neatly played by the aforementioned Mackaill girl.

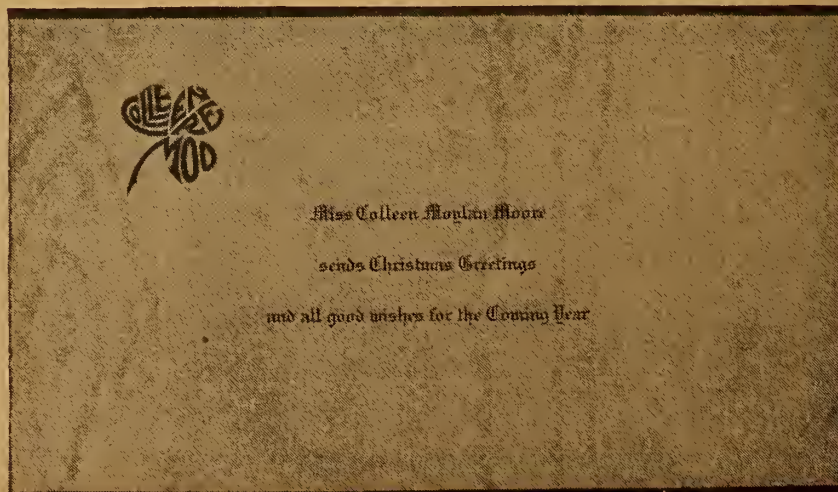
### THE STEADFAST HEART

The author of this one evidently knows his Horatio Alger for he has based his story on one of H. A.'s favorite patterns—that of a boy up against it in a narrow-minded country town—alone in the world and all that sort of stuff. He shoots to kill—does this youngster—shoots to kill the sheriff in pursuit of his father, a thief. They make—we are paging the author and the director—an effort to wring the heart-strings and after a fashion get away with it. Indeed the boy's mother dies and he faces trial on a charge of murder. Acquitted he is given a chance in the local newspaper office. But the local "high and mighty" object to his presence and so he leaves town. But wait—he returns twelve years later and shows them they are all wrong.

Clarence Budington Kelland is the author and if he wasn't inspired by Alger—well

(Continued on page 117)

In her Christmas card, Colleen Moore remains true to her Ireland and offers her name in the design of a shamrock. Of course it is engraved in green!





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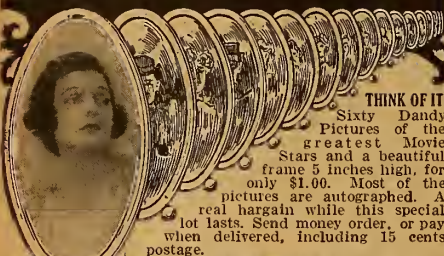


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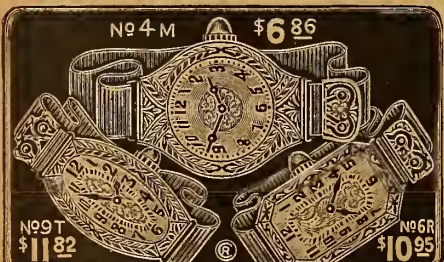
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## Thistledown

(Continued from page 96)

As he brought out the little memorandum-book so dreaded by motorists, he craned languidly to peer thru the gathering gloom. When he saw his victim he seemed as taken aback as if he had peered to find a pistol levelled at his face.

"A woman!" he ejaculated. "And doing sixty-one!" Then severely: "You cant do that, you know—not the half of it—not in this borough!"

"I'm here, officer," young Daggett's voice said quickly, out the shadows. "It was I—"

But Dolly unceremoniously pinched his knee, and would have spoken had not the policeman cut in curtly:

"Oh, I know you're there, well enough, and I know who you are."

"You're new on this beat, aren't you?" asked young Daggett, ingratiatingly. "I dont believe—"

"I know this license number and this car, all right. But I'm thinking it wont be seen burning up these roads again for some time, Mr. Daggett. This is a law-abiding borough, and the law's got to be enforced."

As he spoke he was holding his little book prominently in view. And young Daggett began fumbling in his pocket, drawing out a wallet, and started to say: "I'm sorry, officer, but I'm sure you'll be reas—"

But Dolly pinched him again, and said beseechingly, to the cop: "Oh, please dont arrest me, officer! I dont want to go to jail!"

At that the policeman allowed himself to laugh, and said: "Well, maybe I wont take you to jail exactly, young lady, even tho you deserve it. Sixty-one an hour!—and you dont look to have so much muscle, neither!"

There was unwilling admiration in his tone, and admiration, too, in his eyes which strove to peer closer. But the girl took no advantage, she became the more abject.

"I knew at the time it was wrong," she said humbly, "but the car slid along so beautifully—I've never driven such a pretty darling—I didn't realize I was going so fast. And whenever the road was clear—"

"Whenever the road was clear!" scoffingly—"there's not a clear inch between here and New Haven," exaggerating a trifle. "Any way where the traffic was thickest that was where you went the fastest, winding in and out like a snake—that's what made me lose you!" accusingly.

"I'm so awfully sorry, officer," almost tearful in her penitence. "I'll never do it again—I promise."

"Indeed, you wont do it again—not if I clap you in jail," descending from his official dignity to tease a little.

Young Daggett succeeded in displaying a bank-note from behind the slim shield of his companion; the cop saw it, caught the yellow gleam of its color; his gaze seemed to linger, but he said, to the girl:

"Dont you think this friend of yours ought to go to jail? He's an old offender—he ought to be locked up."

The girl gave a little cry.

"Oh, no! Dont be angry at him, officer—not this time," she implored. "This time it's all my fault."

"Officer," young Daggett began then, firmly, "I cant allow—"

"You cant, indeed," said Dolly, "because you know how I'd hate myself if you got locked up on my account."

"But—" said young Daggett.

"I think the officer understands that, too,

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dear. Dont you, officer?" in earnest pleading.

Young Daggett was so distracted by the endearing epithet he forgot further argument. And the policeman was so distracted between the gleam of the yellow bill and the shine of the girl's eyes that he put away his little book.

"But you'd best be careful—no more burning these roads," he said warningly to young Daggett. "You understand that?"

"Oh," cried Dolly gratefully, "you're not going to arrest me?"—or him, either, because of my fault? That is splendid of you, so generous and understanding! I wish all traffic officers were as splendid as you!"

There was such admiration in her voice that it could have been self-deprecation on his part to doubt her. The cop, who was also a man, permitted himself a complacent little smile before he said, officially:

"Well, you'd best be moving on—want to block traffic up all night?"

And young Daggett and his suddenly acquired companion drove off into the dusk, the girl at the wheel.

(To be continued next month)

## Letters to the Editor

(Continued from page 106)

when I saw "Blood and Sand," the audience filing out was quite silent, and whispers of sadness, that could be compared only when President Harding's funeral train passed thru this city.

Third, some of the educational pictures which I have seen have been very good, witness "Nanook of the North," and "Down to the Sea in Ships." Now, why doesn't someone go to Spain and secure pictures of bull-fights, which are very interesting, and which, I think the American public know little or nothing about. "Blood and Sand" was a very fine example of the bull-fights of Spain. Another thing, before I came to this city, I visited New Haven and Cambridge and suggest that someone should get a picture of the colleges. Hoping my letter will be published in your column, I am

Yours respectfully,

DION SANTENEL,

230 Pine Avenue, McKeesport, Pa.

Singing the praises of Corinne Griffith's beauty and ability.

DEAR EDITOR: Whenever the question of the most beautiful player on the screen arises, MOTION PICTURE invariably names Corinne Griffith as one of the loveliest. Most recently it happened when Neysa McMein chose Corinne as one of the screen's six fairest. Whereupon, I groaned for the steenth time. Who in the name of Will Hays was Corinne Griffith? Literally consumed with curiosity, I resolved to see her and settle the matter. But I couldn't find her. No one seemed to know much about her beyond a vague idea that she was someone or other with Vitagraph. So, once again I gave up the search. And then—"Six Days."

"Six Days" is one of those pictures that cause the critics to raise their eyes in horror and ask Can This Be Art? but it is the fan's delight, and just as it is playing to S. R. O. at the Capitol in New York, so will it play thruout the country. It belongs in the category of "The Voice from the Minaret."

But Corinne Griffith. Taking a firm grip on myself and risking all on one sentence, I fervently declare: Corinne is

# PIECE 2

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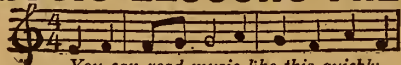
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the most beautiful girl on the screen. Take it or leave it. Once more the Magazine is right. She is not Norma or Pola so far as acting goes but she is many long jumps ahead of the beautiful-but-dumb squad. Corinne can act, and now that she is out of the oblivion, with "Black Oxen" ahead, who knows? A few good pictures, the right man behind the megaphone and, as some wise one said, Corinne will be the next great star. She has beauty, brains and ability and she is on the threshold of fame. Vitagraph has an awful lot to answer for in keeping the beauty of Corinne hidden all these years. As they remark on Avenoo A, "My Gawd! Wot a face!"

Sincerely yours,

MADGE T. BAUM,

The Post Exchange,

16 Exchange Place, New York.

With generous praise for May McAvoy and in definite recognition of her artistry.

DEAR EDITOR: In the October issue of the MOTION PICTURE MAGAZINE there was a letter from an upholder of several of our old stand-bys, Lytell, Walthall, Hayakawa, and others. This letter was conspicuous for its omission of the name of May McAvoy.

Miss McAvoy is, without a doubt, one of the most fitted, as well as one of the most neglected, cinema actresses of today. Judging from the engaging lack of prominence given her, one would never suspect that she is a star of the first magnitude. She has all the qualifications of a star—she is good-looking, very much so; she has the ability of a Bernhardt; she likewise lives the part she plays, and best of all, she has talent of a very high order.

Her work is beyond praise. Why gild the lily, or paint the rose? In only three pictures, "Clarence," "Kick In," and "Grumpy," has she had a chance of showing her worth. In the first two of the three she came within an ace of stealing the honors from the nominal star, and the third had only her work as its excuse for being.

Her characterization in "Kick In" has never been equaled. The last two scenes in which she appeared were flawless, superb. In these scenes she scaled the heights. I defy anyone to bring forth an instance of a screen portrayal equaling hers in finesse and power.

In "Clarence" she played the part of the romantic schoolgirl to perfection. The scene in which, finding her wishes—or whims—not satisfied, she throws herself down upon a chair, or sofa, or something, and indulges in a tantrum, is very human and touching.

The third picture, "Grumpy," has only her presence as its excuse for being. Sufficient excuse!

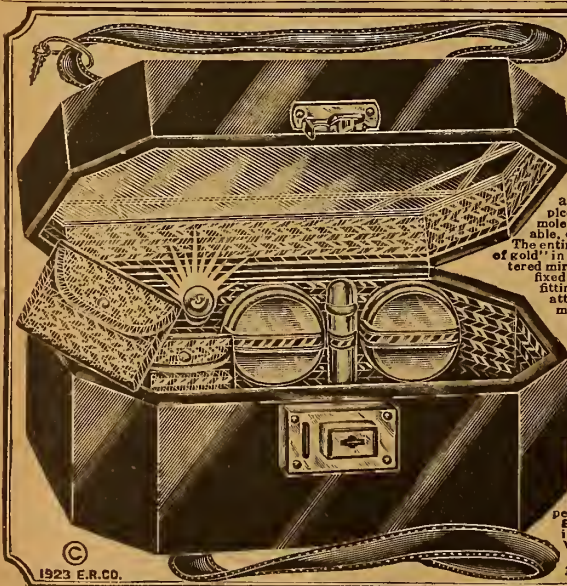
The few pictures in which she has been billed as star were too inconsequential to be worthy of her talent. Now that she is to form her own company, everything will be lovely.

It is a foregone conclusion that, freed from directorial, managerial and financial worries, with her own company around her, and with the type of story best suited to her genius, Miss McAvoy will be one of filmdom's greatest stars, as she is now one of the greatest actresses.

All this may be a little partial, but letters of this sort almost invariably are.

Yours truly,

H. A. B., Marquette, Michigan.



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Protestations over the liberties which the movies took with several plays and novels.

DEAR EDITOR: Not so very long ago a very well-known author denounced the movies in very harsh terms. He said something to the effect that most of the performers were morons and the directors ignorant to the point of semi-illiteracy. Naturally everyone who read this claim opened wide his eyes, perked up his ears and wondered the wherefore of this bitter arraignment of the makers of our pictures. But after seeing the liberties taken with well-known novels and famous plays one cannot help but sympathize with the author.

Recently we were permitted to see Miss Clara Kimball Young's version of "Enter Madame," that sparkling and delightful comedy of Gilda Varesi which captivated New York a season ago. The play has been published, and in a general way the movie of it followed the story as well as might be expected considering the limitations of the screen. Allowances must be made for excessive action in scenes to make up for the loss of dialog which, after all, is the basis of true comedy. But there was no reason under the sun why Miss Young should have elected to make Mme. Lisa Della Robbia the stepmother of the boy in the play rather than the mother as she was written. Here was a story of a temperamental grand-opera singer in her middle life who returns home after many years abroad to find her son grown and her husband about to divorce her for another woman. It was the mother-love for her boy and her pathetic determination to hold her husband that made this little play so delightfully human. But the beautiful Miss Young could not bring herself to play the mother of a grown young man, so she became his stepmother.

The play was a sensation in New York and the talk of the season, but the movie was merely a "movie"—one of the many which are ground out, soon to be shelved and forgotten. It is highly doubtful whether twisting the original story out of shape to fit Miss Young's charms added anything to her screen career.

The liberties taken with "Brass" are almost too numerous to mention, but as I am not a fan for that story I will leave the protesting of these liberties taken, to some other person.

For inconsistency, stupidity and utter lack of an author's viewpoint, I think "Main Street" as produced by Warner Bros., and "based on the novel by Sinclair Lewis," takes the little concrete biscuit with the little baby blue ribbons tied to it. Could a greater mess have been made of a story than was made with this one. Why in the name of common sense couldn't we have had "Main Street" as it was written? It must be remembered that more copies of this book were sold than any other piece of fiction in the last ten years. The enormous sale of the book alone would indicate that the story has a very general appeal. But did we get this story translated to the screen? The title was to be sure, but beyond that one could scarcely recognize the mutilated remains of the story itself. Characters scarcely more than mentioned in the book were raised to the nth power of importance in the film. Most of the real characters whose acts and utterances fill the book from cover to cover were left out.

Where was Maud Dyer, the wife of the druggist who had an affair with Doc Kennicott in Carol's absence? Dave Dyer on the screen was apparently a rollicking bachelor. Where was Vida Sherwin the old maid, Carol's confidante and foil? Where was Raymie Wutherspoon with

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whom Vida had a most amusing romance? Where were the Harry Haydocks, quintessence of bourgeois snobbery, and the Harvey Dillons who suffered their snubs? And so *ad infinitum*?

Why was it necessary to have Eric Valborg insult and attack Carol? Nothing he ever did in the book remotely suggested such a thing, and why did his father have to have an arm cut off by Doc. Kennicott when it was Adolph Morganroth who suffered the amputation and with no ill feeling toward the doctor either. Why did old Valborg seeking revenge for the loss of his arm, and some way to break up the affair between Carol and Eric (movie version), find it necessary to lead a mob to her home to drive her out of town? All for the sake of a "punch" probably, but what a worn-out, bone-sore method. Old Valborg was a despicable brute, not the loving father anxious for his son's welfare as depicted on the screen, and he sought Eric's return to the farm only for the work he could get out of him. Why was not the tragic story of Miles Bjornstam and Bea Sorrenson properly portrayed, since these characters were used by the scenario writer? Why were they depicted as inane, low comedians? Louis Fazenda if given a chance could have made Bea other than the slap-stick moron that we saw. And so on, and on. In short, why were we not given "Main Street" as it was written?

One might say that it would be impossible to work in all the important characters of this book. True, but why not portray faithfully those that were used? At least get the story straight.

Possibly the producers think they have made a picture with "action" by so treating "Main Street." Possibly they think they have improved on the original plot. I made it a point to ask a great many people who saw the picture but who had not read the book what they thought of it. All were decidedly disappointed. "What," they would say, "can anyone see in such a book if it is like the movie?" or "I can't understand the popularity of the book if the movie is anything like it." So the story as produced by Warner Bros., is no improvement on the original in spite of all the melodrama and hokum sandwiched in.

The only part of the book faithfully followed was the settings, the street scene being especially good. It was copied carefully from the paper book cover. We will give them credit for this much, but their interpretation of the story was a joke.

"Main Street" is not a story, possibly, that lends itself readily to the screen. It is not any one scene or episode or bit of dialog that makes for the book's popularity but rather the aggregate of these that makes it such a delightful satire. It is in reality a protest at the smug American conceit that nothing exists worth while that is not strictly utilitarian or the value of which cannot be expressed concisely in dollars and cents. The entire philosophy of the writer is neatly summed up in chapter twenty-two, the eighth division of which contains the meat or kernel, the *raison d'être*, so to speak, of the whole story.

In closing, I ask, may we not hope for more accurate presentations of famous novels and plays? If a story is successful as a story, there is no reason why it should not succeed on the screen in the original form. If a story is successful as a story, but does not lend itself to the screen, why not let it alone rather than butcher it? I have yet to see the first really successful story improved upon by meddling scenario writers' attempting to remake it for the screen.

Respectfully,

J. ALEXANDER,  
16 South First St., San Jose, California.



## Greenroom Jottings

(Continued from page 90)

way and before they could form again Lillian had dashed into her car.

We think that Charlie should have taken his trunk along with him to the World Series. Tom Geraghty wishes he had. Tom lost his cane and part of his overcoat in the crowd that lovingly mobbed Charlie, and the cane was a birthday present from Mary and Doug. Even so, we can forgive the ruffians since they did not rob Charlie of his comic cane.

Clara Bow has been given an important rôle opposite Gaston Glass in "Poisoned Paradise," the Robert W. Service story of Monte Carlo. Her part is that of a French *gamine*, and anyone who has seen Clara's big brown eyes flash across the silversheet knows she can get away with it. It seems that Clara is galloping into fame as fast as did Valentino in the "Four Horsemen of Apocalypse." Clara entered pictures only a year ago, as winner of a Fame and Fortune contest of our publications. Her first chance of recognition on the screen was snipped in the bud by the film cutter's scissors, her entire rôle being cut out, but there followed "Down to the Sea in Ships," and her part in this picture took her down to Hollywood in the Movies. Then followed a part in "Maytime," the rôle of the flapper in "Black Oxen," and now "Poisoned Paradise"—and also unpoisoned Paradise, which she enjoys with the young folks of the screen at the end of a busy day on the lot, in the rose-covered bungalow, she has bought in Hollywood.

Jetta Goudal, the subtle and exotic villain, of the "Bright Shawl," who carried a deliciously slender stiletto on her garter, has been signed as a star with Distinctive. Miss Goudal is a native of France but there is a slant to her beauty that seems oriental. Notwithstanding her intriguing type it was some time before she gained recognition. Her first picture is "Martinique," with its locale in the tropics, where passions are like cloud bursts and the niceties of life are swept away in the flood. If the picture gets by the censors, we expect to enjoy Miss Goudal's cool nerve in the midst of tumult.

Divorce stories of stage and screen stars continue to flit across the Screen of Life. This is one social function that the society matron is not able to keep exclusively for herself. The filing of proceedings by Mrs. Monte Blue against Monte, and of Mrs. George Melford against George, a Lasky director, are among the latest. Already, the granting of a divorce to Corinne Griffith from Webster M. Campbell; of Mae Busch from Francis McDonald; and of Margaret Bohen, whose screen name was Marguerite Snow, from James Cruze, the brilliant director, is ancient history. Irene Castle is still in a state of interesting indecision regarding her divorce proceedings that were instituted in France but never brought to culmination. Robert Tremaine, her husband, is accompanying her on her dancing tour and between dances they are talking it over. We are hoping that they will not take out the final papers. Irene plans to return to the screen when she completes her tour.

Contrariwise, it seems to be quite the style now to fall in love with your ex-husband. It is rumored from the Coast that Corinne

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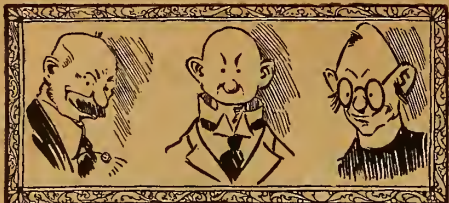
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Barker is allowing Hobart Henley to rush her with as much vim as he did when he first set out to woo and win her. An awful thought has struck us—supposing every divorcee should want back his original spouse! The situation would be appalling. Take for example Willard Mack's case. At the opening performance of "The Road Together," on the Coast, Mack and the present Mrs. sent Marjorie, who was the second Mrs., a lovely floral design. Between the acts they went backstage to congratulate Marjorie and "the other woman" in the play, who was none other than Maude Leone, the first Mrs.; Pauline Frederick, the third Mrs., was the missing link to a perfect chain of lovely wives.

Lou Tellegen is starring in "Let No Man Put Asunder." Lou ought to be pretty good in the male lead, he put up a stiff enough fight against Geraldine.

Bill S. Hart's second picture for Paramount is "Singer Jim McKee," an original story by Bill which pictures a Westerner with a bit of spicy Spanish blood in his veins. Mr. Hart has also a new book on the market, "A Lighter of Flames," featuring Patrick Henry.

"Sundown," a superfeature by the Associated First National, is said to run in form close to "The Covered Wagon." It is an epic of the great cattle days of the West which have passed down into history with the days of the pioneer. The filming of the picture was inaugurated with the photographing of a herd of cattle, numbering five hundred thousand head, in Columbus, N. M. A stampede was staged, which included the fording of the Colorado, with loss of cattle in the torrent; a prairie fire, the burning of a settlement, and the escape of cattlemen and their families from flood and flame.

After diligent search, Edward Burns has been selected to play opposite Gloria Swanson in Maude Fulton's play, "The Humming Bird." Sidney Olcott, the director who has "Little Old New York," and "The Green Goddess," to his credit, psychoed some fifty aspirants before he found the man to fit the part—that of an American newspaper man in Paris. A newspaper office and newspaper men are traditionally difficult to interpret in story and on stage and screen. Mr. Burns is said to be sufficiently unique to turn the trick.

Temperament is overworked in the semitropics and it seems to be mostly masculine gender. James Horne who directed "The Yankee Consul," in San Diego needed a lovely Spanish girl to complete his cast. After combing the highways and the byways, he discovered one Dolores Rodriguez, who was cut to the pattern. Horne made a tempting offer but Señor Rodriguez said he needed "Dolo to tend store," and she could not do a heel and toe before the camera. Douglas MacLean, the male lead, started on another pack of cigarettes while Horne started on the search again.



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## Comment on Other Productions

(Continued from page 108)

he might have been reading Tarkington's "Conquest of Canaan," which is somewhat similar of theme. However, it contains all the customary ingredients with "sweetness and light" partially eclipsed by black shadows of hokum. It is far removed from life.

### THE WILD PARTY

Just what the sponsors saw in this mild, little cream-puff of a story for a picture is difficult to determine. Episodic and brittle, it has tough sledding keeping alive. A story of a girl reporter assigned to cover some society-steppers with the usual results—getting the wrong identities and finding herself the innocent victim of a raid by revenueurs.

We have scenes of Gladys Walton at the indoor bathing pool—and parked in a barn where she has found shelter from the storm. Not a semblance of head nor tail to it—and it is further spoiled by some awfully bad comedy relief—engineered by a rustic bootlegger. Burlesque should have been the treatment here—and Mack Sennett should have been the doctor.

### THE SOCIAL CODE

Seasons come and go, film companies prosper or bust, Notre Dame keeps on beating West Point, the Giants finally lose a World Series, but count that day lost when Viola Dana doesn't appear as a society butterfly. Her newest essay places her in her favorite rôle, but she ceases her irresponsible antics when her lover is about to be sentenced to the electric chair.

Nothing new or novel exposed here. As usual the youth must needs perform a great service of self-sacrifice—thus making himself a theatric figure. He refuses to prove an alibi, in order to protect the girl's married sister from a trivial indiscretion committed before her marriage, to the judge in whose courtroom the case is under trial. We award him the iron halo. When the erstwhile butterfly assumes the responsibility for her sister's trifling sin, the picture is over—and the electric chair is cheated. There is a tone and quality to the production which gives it a certain value—but it isn't an achievement in the annals of screen literature.

### TIMES HAVE CHANGED

Times haven't changed for William Russell, if one may judge by this number. It seems to be his misfortune to carry the Fox cross on his shoulders and we find him burdened with a moth-eaten tale revolving around a young married couple which features a husband leaving the domestic ménage for the city and becoming complicated in a mild flirtation. The village gossips start their evil rumors—and wife's relatives are somewhat to blame in their effort to control affairs in her home. Not a good situation in the picture. We dismiss it as poor entertainment.



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## On the Camera Coast

(Continued from page 80)

Priscilla Dean will be a studio neighbor of Mr. Lloyd. She is about to start a producing company of her own, her contract with the Universal having been concluded.

It will be interesting to see what Priscilla does "on her own." Her last picture at "U" was wrecked because she insisted upon playing a girl crook as a pure shrinking violet. Everyone in Hollywood seems to feel, however, that Priscilla's best work is yet to be done.

Norma Talmadge is about to start the production of "Secrets," in which she will appear successively a girl of twenty, a woman of thirty-five, and an elderly mother of sixty-five. She will be directed by Frank Borzage, who made "Humoresque."

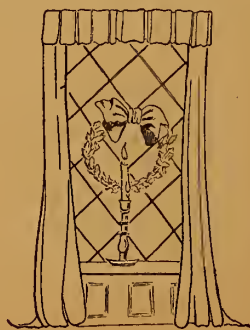
T. Daniel Frawley has just returned from the Orient, where he produced two motion pictures in India and China. He intends to start a big stock company in Hollywood to utilize the dramatic talent that is lying around loose. About half the screen actors have been on the stage at one time or another and are only too glad to take a flyer on occasion. In the old days Mr. Frawley used to run a stock house in Los Angeles and discovered a great many actors who are now famous stars. Among these was Blanche Bates.

Frank Mayo has paid an amusing prize bet to Lew Cody for whom he has been acting as chauffeur for two weeks. He has had to wear a uniform, touch his cap and carry the baggage. It was agreed that he was to pay one hundred dollars fine for each unchauffeur act. He escaped with two hundred dollars. His first fine was for shaking hands with Claire Windsor, who had just returned from New York or some other foreign part. The other fine was for speaking to a dramatic critic whom Lew was taxi-ing around town. After the first trip with his mahout, Lew took out an extra accident insurance policy. That's the kind of a driver Mr. Mayo is.

Carmel Myers has done a plucky thing. One of the big companies cast her for one of the most tremendous parts in the history of the screen. The condition was that she should sign a five-year contract. She refused because she didn't like to sign anything that would bind her for five years.

An ambition that Charles Ray has long held was realized last week when he appeared in a stage version of his screen classic, "A Girl I Loved," which was adapted by George Scarborough and Annette Westboy. The try-out was given in San Diego.

Charlie, the big elephant at Universal, was executed the other day, having become too vicious to be used in pictures. Two animal trainers shot him at daybreak, using a big elephant express rifle. It was feared that, if wounded, he might run amuck and destroy the whole studio, so the execution was secret. The first shot, as it happened, killed him.



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## The Editor Gossips

(Continued from page 103)

him Hezzi-Tate. And this nickname, Bryant explains, is the antithesis of Hezzi. He is a red-headed Irishman with some of the qualities which have brought Mickey Neilan his success.

"I always believed in Hezzi," B. W. explained, "and I always told him that when the day came that I had my own company he would be my director. He always said he would be ready and when I went to him and asked him to come with me, he agreed immediately."

It pleases us to hear of some one believing in another completely enough to sacrifice his own welfare to this belief. This is what Bryant Washburn has done in taking Hezzi. He might, with much more surety, have entrusted his first independent picture to a director backed by a name.

Once, during our High-School days, we saw Sarah Bernhardt play the death scene from "Camille." We saw her from a poor seat in the second balcony and we did not understand the lines which were delivered in French but that experience is one of our most vivid and beautiful memories. For what we took with us from that theater was the remembrance of an art so great that it transcended all things.

And for a long time we have heard the name of Eleanora Duse mentioned with that of Bernhardt. So when we learned that she was coming to America to appear in a limited repertoire we planned to see her. We are avaricious for beautiful memories.

A gala premiere was given at the Metropolitan Opera House in New York at which Duse and her Italian company played Ibsen's "Lady from the Sea" in Italian. But this time we knew a sense of loss because the lines were not understandable, altho we were familiar with the story's action. We must confess that Duse gave us no thrill, either intellectual or emotional. From our very bad seat we could see, above and between marcelled heads, that her technique is adept and dexterous. And now and again, her voice rising and swelling, reminded us of the undertone of the ocean. But for her Lady from the Sea we felt no sympathy and no bond of understanding.

Upon her first entrance we held our breath. We hoped for an ovation such as we have witnessed at other times . . . greater perhaps . . . such as John Barrymore received when he played Richard III and women pulled corsages from their gowns and threw them to the stage calling, "Bravo! Bravo!" But there was none of this. It may be, tho, that an audience as select as that which filled the Metropolitan from the stretching rafters to the parquet boxes and the stalls doesn't indulge in such enthusiasms.

During the first and second intermission we saw many of the prominent professional people along the promenade. There were John Emerson and Anita Loos, there was Cesare Gravina and Fannie Hurst too, in a gorgeous rose velvet gown. Ethel Barrymore was there. And Jeritza was glimpsed in some pale satin, altho one never knows whether to list her with society celebrities or the stage people. And speaking of society, the horseshoe boxes were held by the Vanderbilts, the Rockefellers, the Astors, the Morgans and others of equal prominence in the social world.

To return to Duse, her costumes were all symbolic. Because she longed for the sea from whence she had come, she wore flowing chiffons of the blues of the sea



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and a soft white scarf which, with her  
silver hair, seemed as foam. And in the  
emotional scenes she wore dull, dead  
greys . . . the greys which the ocean  
takes on in rough and stormy weather.

We left at the beginning of the last act  
and we caught a hurried glimpse of Lillian  
Gish as she hurried along the corridor be-  
hind the orchestra. Probably she had been  
visiting in some friend's box and was  
hurrying back to her own party. We  
wondered what her emotions were, for  
they have so often compared her to Duse.  
Dorothy and Mrs. Gish had already  
sailed for Italy but Lillian had remained  
over for another steamer in order to be  
present at this première. She looked  
idyllically beautiful, her pale gold hair  
shining above the soft moss green of her  
evening cloak.

*A.W.F.*

## The Answer Man

(Continued from page 78)

Tellegen are playing under the direction  
of J. Stuart Blackton in "Let Not Man  
Put Asunder!" Yes, I will do all I can  
for you.

MABEL M.—How diplomatic! Well a  
ruffled mind makes a restless pillow.  
Ralph Graves does not give his age, but  
he is about twenty-three and a widower  
with a small son. Lloyd Hughes is  
twenty-four and married to Gloria Hope.  
Your letter was a jewel.

E. C. WILMINGTON.—But to select well  
among old things is almost equal to in-  
venting new ones. No, I don't remember  
the pictures you speak of, but I do re-  
member the Edison Talking Pictures,  
which were a failure. Mabel Normand  
was born in Boston, Mass., in 1892 and  
she is playing in "Mary Ann." Address  
her at Sennett Studios, 1712 Glendale  
Avenue, Los Angeles, Cal. You're very  
welcome.

AL. W.—Al's here! No, I am not  
married. As Alexandre Dumas said, "The  
chain of wedlock is so heavy that it takes  
two to carry it—sometimes three." So  
I pass. Hank Mann was born in New  
York City and educated at Morris High  
School. He has played on the stage and  
in vaudeville. He made his screen début  
in Mack Sennett Comedies, is five feet  
eight and weighs 165, brown hair and  
eyes. So long, Al.

DREAM LASSIE.—And well you know  
my favorite drink is buttermilk. Honest,  
that's the strongest. Of course I like  
the name of Dream Lassie. Creighton  
Hale is playing in "Name the Man," and  
Ivor Novello is playing in a picture in  
England with Gladys Cooper. You know  
we are having our ice and snow here now,  
and it is some cold. Write me any time.





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when every man feels  
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PALL MALL *Specials*  
New size—plain ends only  
20 for 30¢

No change in size or price  
of PALL MALL Regulars  
[cork tip]



It is rare indeed that the best things in life can be purchased on a purely bulk value basis. Genuine quality is seldom to be gauged by the inch, the ounce, or by a strict price measure. *Superiority usually comes in small packages.*

Yet here is the world's finest cigarette, a blend of the rarest and richest Turkish tobaccos, now offered to you at a price that makes it a great *quantity* value as well as a *quality* delight.

The new size Pall Mall, in the special new package, twenty 2½-inch cigarettes at 30¢.

If you have been denying yourself the treat of real Turkish tobacco because of the high cost, forget the old price barriers. They exist no longer! *The new Pall Malls are economical!*

Try these new size Pall Malls tonight, after your evening coffee, and revel in a Luxury Hour. From that time on, Pall Mall will be your regular cigarette. For Pall Malls—in the special new size—are now as easy to buy as they are to smoke. *The new "Specials" come in plain ends only.*

# 20 for 30¢

WEST OF THE ROCKIES 20 for 35¢



# \$1<sup>00</sup> Brings You Any <sup>of these</sup> Beautiful Xmas Gifts



X13—Ladies' solitaire Engagement ring, fine blue white diamond \$45



X5—Solid gold Jap ring, one fine diamond \$29



X6—Genuine hand carved cameo, solid gold ring \$16



X9—Ladies fancy white gold, diamond cluster, platinum set \$48.50



X2—14 kt. solid gold rectangular wrist watch. 15 jewel guaranteed movement \$24



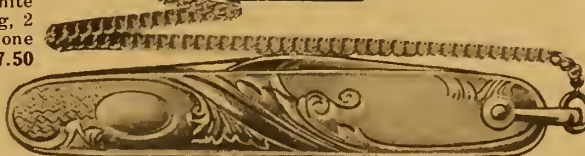
X11—Gent's ring, hand engraved, re-constructed ruby \$16



X10—Fancy white gold ladies' ring, 2 fine diamonds, one blue sapphire \$57.50



XT5—Big Elgin Value Jeweled Elgin Octagon warranted gold filled case. Chain and knife free \$21.75



X12—Fancy pierced ladies' white gold ring, fine blue white diamond \$48



X7—7 diamond cluster, platinum set, solid gold belcher mounting \$52.50

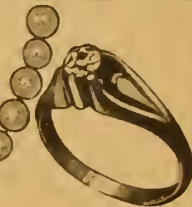


X8—Solid gold pendant, seed pearls, one fine diamond \$23



X16—14 kt. solid gold Cuff Links, white gold border \$11.50

Biggest Xmas offer ever made! Send a Dollar—mention gift desired. That's all! We ship at once! If satisfied pay 10% monthly. Otherwise return and we refund deposit. Rush your Dollar TO-DAY!



X3—Gent's Tooth Ring, Fine Blue-white Diamond \$55



X14—14 kt. solid white gold wrist watch. 15 jewel guaranteed movement \$21.00



X4—Onyx Ring, solid gold, fine blue white diamond \$24.50



X12—Fancy pierced ladies' white gold ring, fine blue white diamond \$48



X7—7 diamond cluster, platinum set, solid gold belcher mounting \$52.50



X8—Solid gold pendant, seed pearls, one fine diamond \$23



X16—14 kt. solid gold Cuff Links, white gold border \$11.50

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# COLGATE'S

Gifts that are

sure to please

## Colgate's Compacts

"Mingling light and fragrance"—SHELLEY

Here are two jolly ones—powder alone or rouge and powder. Ebony black, golden border. Can be monogrammed at slight cost.

Round \$1.00. Diamond \$1.25

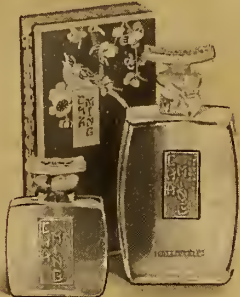


## Colgate's Cha Ming

"Ever charming, ever new"—JOHN DYER

Silver boughs, blossom laden; sparkling dew; a Chinese temple against a vivid sky. Of these Cha Ming speaks with its exotic fragrance—Cha Ming indeed.

\$1.00, \$1.50, \$2.00



## Perfume for Youngsters

"I made a nosegay"—SHELLEY

Miniature vials of gathered fragrance. Four little bottles all in a row, or two with a small cake of Cashmere Bouquet Soap. 40c



A cheery red tube of Ribbon Dental Cream for each stocking. 25c



Merry Christmas

WE pass on to you Oliver Wendell Holmes' opinion that memory, imagination, old sentiments and associations are more readily stirred by a fragrance than by almost any other means. The pleasure of a Colgate gift, with its fragrant loveliness, will stir the memory and live in sentiment long after the gift itself has yielded its last precious remnant.

COLGATE & CO.



Her monogram can be engraved at slight cost by your jeweler.

## Florient Combination

"A box where sweets compacted lie"—HERBERT

A trio, Florient scented—Powder, Rouge, Extract. With these, one may sally forth serene. Varied in the uses of its contents. Harmonized in scent. A gift box de luxe. \$2.50

## Other Suggestions

For Her: Charming fragrances; Monad Violet—Orchis—Eclat. Gift boxes of Colgate's toilettries all scented alike—Charmis Cold Cream, Cha Ming Powder, dainty soaps, powders and creams. For Him: Rapid-Shave Cream or "Handy Grip" Stick—Lilac Imperial so refreshing—Colgate's Talc—Cashmere Bouquet or Coleo Soap.

At Your Favorite Store

## Colgate's Cashmere Bouquet

"a nosegay of culled flowers"  
—DE MONTAIGNE

Verbena, mignonette, lavender; these does the fragrance of Cashmere Bouquet suggest. In favored toilet soap or in dainty extract.

Soap (3 cakes) 70c. Extract \$1.50



## Men's Gift Box

"—now my task is smoothly done"—MILTON

A gift that will find immediate use. Shaving Cream or "Handy Grip", Toilet Water, Coleo Soap. A distinctly masculine affair.

\$1.50



## Colgate's Florient

"And a thousand fragrant posies"  
—MARLOWE

Golden sunshine, silver seas and breeze-kissed flowers—breathing the languid soul of the Orient—Florient. Extract \$1.00 to \$10.00  
Toilet Water \$1.50



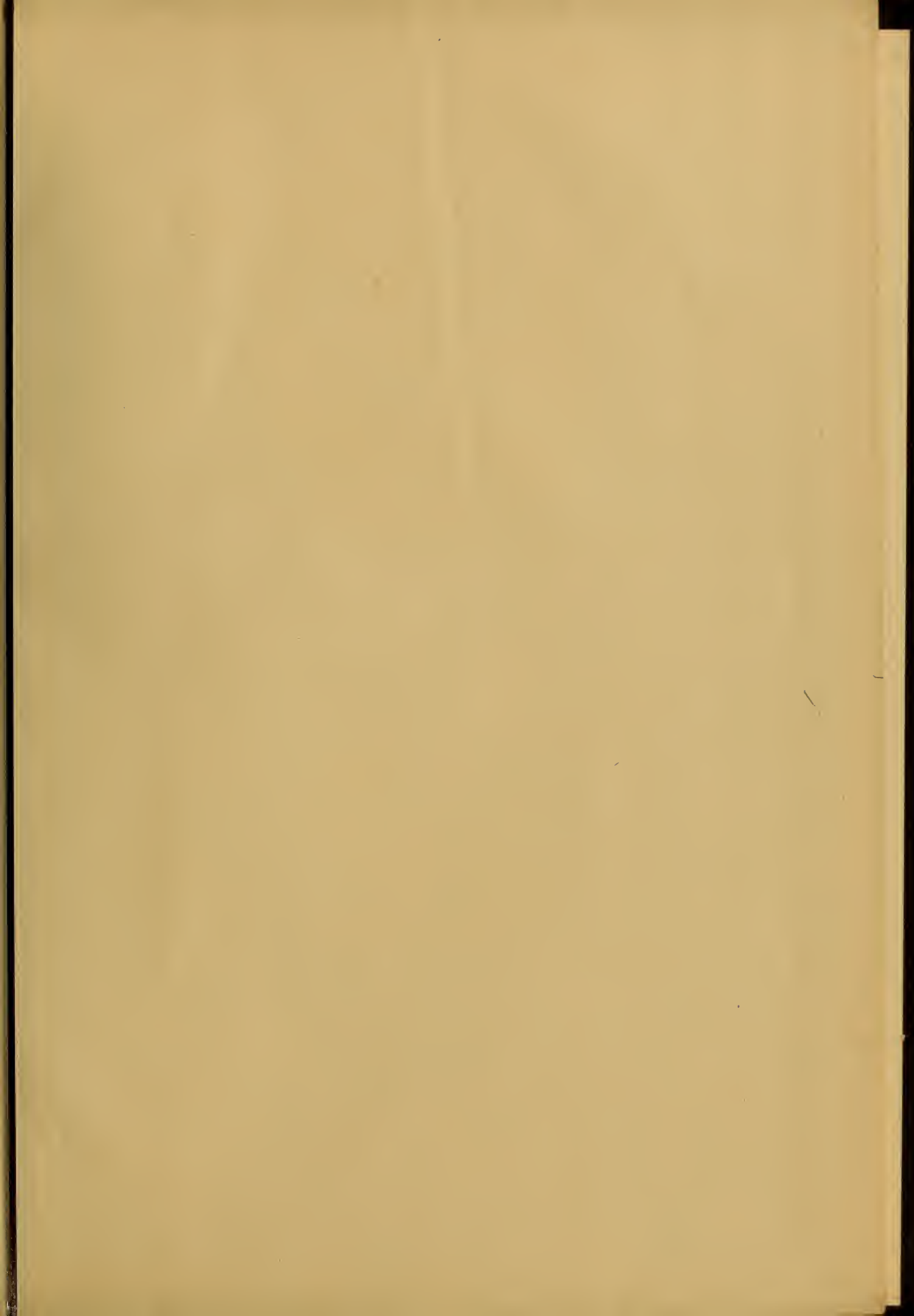
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